

Camp Identities: Conrad Salinger and the Aesthetics of MGM Musicals

by

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Dissertation submitted in partial fulfillment of the requirements for the degree of Doctor
of Philosophy in the Department of Music in the Graduate School of Duke University

2014

ABSTRACT

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Abstract

This dissertation seeks to position the music of American arranger–orchestrator–composer Conrad Salinger (1901–62) as one of the key factors in creating the larger camp aesthetic movement in MGM film musicals of the 1940s and 1950s. The investigation primarily examines Salinger’s arranging and orchestrating practices in transcriptions and conductor’s scores of musical numbers from MGM films, though some scores from Broadway shows are also considered. Additionally, Salinger’s style is frequently compared to other arrangers, so as to establish the unique qualities of his music that set it apart from his contemporaries from both a technical and an aesthetic standpoint and that made it desirable as an object of imitation. By inquiring into his musical practices’ relationship to his subjectivity as a gay person in the era of “the closet,” this analysis both proposes and confirms Salinger’s importance to the MGM camp aesthetic. With the concept of “musical camp” thus established, the dissertation subsequently demonstrates its capacity to produce new readings of the politics of national belonging and gender that manifest in various musical numbers.

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Introduction

Both popular and scholarly literature regarding the Metro-Goldwyn-Mayer (hereafter MGM) studios and their acclaimed film musicals repeatedly cites people such as Judy Garland, Gene Kelly, director Vincente Minnelli, producer Arthur Freed, costume designer Irene Sharaff, and of course many others as key figures in the development and execution of said musicals. One such figure is American arranger–orchestrator–composer Conrad Salinger (1901–62). However, despite the frequency with which Salinger’s name appears in association with MGM film musicals, any actual discussion of his contributions within the music department are often quite cursory and are typically limited to describing him as the studio’s “star orchestrator” and the object of many of his colleagues’ highest admiration. Such is the case even in Hugh Fordin’s detailed account of the Arthur Freed production unit at MGM, of which Salinger was a member.¹ Indeed, as of this writing, only three documents that are primarily dedicated to Salinger and his work exist. In chronological order, these are: “Salinger,” a half-hour radio documentary produced by Steve Paley; “Conrad Salinger: M-G-M Arranger Supreme,” an article by Richard Hindley; “Conrad Salinger: The Unsung Hero of the M-G-M Musical,” a two-part article by Peter Daniels.² Each provides a basic biography of Salinger and brief, non-technical descriptions of some of his more famous arrangements of musical numbers for MGM films. Additionally, each iterates the notion that his arrangements—particularly

¹ Hugh Fordin, *M-G-M’s Greatest Musicals: The Arthur Freed Unit* (New York: Da Capo Press, 1996).

² “Salinger,” *This Way Out* radio documentary, produced by Steve Paley (Los Angeles, Dec. 18–25, 2000). Richard Hindley, “Conrad Salinger: M-G-M Arranger Supreme,” *Journal into Melody* 156 (September 2003): 8–15.

Peter Daniels, “Conrad Salinger: The Unsung Hero of the M-G-M Musical, Part 1,” *Film Score Monthly (FSM Online)* 15/11 (November 2010): 4.

Daniels, “Conrad Salinger: The Unsung Hero of the M-G-M Musical, Part 2,” *Film Score Monthly (FSM Online)* 15/12 (December 2010): 3.

those in *Meet Me in St. Louis* (Minnelli, 1944)—supposedly “revolutionized” Hollywood film musicals in their use of smaller, yet lush, textures than the massive orchestral accompaniments that had allegedly been the standard in earlier films. Indeed, this last point is framed by the articles and documentary as Salinger’s primary contribution to film musicals.

While there are many examples to support this particular viewpoint of Salinger’s arranging style, it does not wholly or precisely articulate the concrete details of what is meant when claiming that Salinger’s music was “lusher” than other arrangers’. More importantly, these documents conspicuously fail to place his music in any kind of analytical conversation with larger aesthetic movements at the MGM studio as a whole and, while effusive in praise of Salinger’s abilities to accompany the actions and images on-screen, do not consider what narrative implications arise if his music is probed beyond its face value. On a related note, the above documents all implicitly silence any connection between Salinger’s musical output and his sexuality. Indeed, each points to his gayness as an aspect of his selfhood that only brought him personal tragedy, rather than celebrating and critically examining the fact that a gay person was such a central creative force behind well-known, nationally (and internationally) distributed films at a time of rampant homophobia.

The colloquy on “Music and Sexuality” in the *Journal of the American Musicological Society* is but one of the most recent evidences of the institutional recognition of the importance of this issue within musicology.³ Given this impetus, then, any scholarly consideration of Salinger’s music necessitates an analytical approach that takes his gay

³ Suzanne Cusick and Judith Peraino, convenors, “Music and Sexuality,” *Journal of the American Musicological Society* 66/3 (Fall 2013): 825–872.

sexuality into account. While this could be accomplished through any number of means, one of the most compelling is through consideration of his music in the context of camp aesthetics. While Chapter 2 will more precisely define the concept of camp as it is framed in this dissertation, suffice it to say here that camp offers a powerful, multivalent lens through which to analyze the relationship of queer subjectivity, artistic production, and the reception/subcultural appropriation of musicals. For instance, such authors as John Clum, Wayne Koestenbaum, Raymond Knapp, and Mitchell Morris note the importance of camp to American musical theater and even opera.⁴ Moreover, the specific connection of camp and MGM musicals is well-established within film scholarship, most notably in Matthew Tinkcom's *Working Like a Homosexual: Camp, Capital, and Cinema* and Steven Cohan's *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical*.⁵ However, none of the above authors offer a full-length consideration of the possibility of instrumental music's role within camp, and those that deal with MGM in particular largely exclude Salinger from their respective discussions. Though Christopher Moore's recent article "Camp in Francis Poulenc's Early Ballets" does connect camp and instrumental music, its analysis is limited to Poulenc's musical reflections of aspects of

⁴ John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin's Press, 1999).

Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton: Princeton University Press, 2006).

Knapp and Mitchell Morris, "The Filmed Musical," in *The Oxford Handbook of the American Musical*, ed. Knapp, Morris, and Stacy Wolf (New York: Oxford University Press, 2011), pp. 146–51.

Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York: Poseidon Press, 1993).

Mitchell Morris, "Reading as an Opera Queen," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley and Los Angeles: University of California Press, 1993), pp. 184–200.

⁵ Steven Cohan, *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical* (Durham: Duke University Press, 2005).

Matthew Tinkcom, *Working Like a Homosexual: Camp, Capital, and Cinema* (Durham: Duke University Press, 2002).

balletic works (*Les Biches*, 1924 and *Aubade*, 1929) that are themselves already queer in their rather explicit engagements with cross-dressing, androgyny, same-sex desire, and personal struggles with “forbidden” sexual encounters.⁶ As a result, its theoretical framework does not necessarily provide a model for analyzing musical camp that exists within an ostensibly straight text, such as a film musical.

Thus, this dissertation seeks to fill three separate, yet intertwined, gaps in the current literature. First, it provides by far the lengthiest and most detailed account of Salinger’s musical output at MGM. This will significantly bolster the information provided by the previously mentioned sources and will continue to aid in bringing an important American musical figure out of relative obscurity. Indeed, the timing of this dissertation is fortuitous in this regard, as evidenced by the reconstruction projects of British conductor John Wilson. Briefly, Wilson has examined many of the same MGM conductor’s scores under consideration in this dissertation and reconstructed the full orchestral scores therefrom. These musical numbers—including such well-known songs as “Singin’ in the Rain,” “The Trolley Song,” and “That’s Entertainment”—have been (and continue to be, as of this writing) performed by Wilson and his orchestra both on tour and on CD recordings. While these projects naturally feature some music by other MGM arrangers, Salinger’s arrangements account for a majority of the numbers, and his paramount importance to the MGM musical is explicitly mentioned in Wilson’s liner notes.⁷ Clearly, the continued popularity of both the original films themselves and present-day

⁶ Christopher Moore, “Camp in Francis Poulenc’s Early Ballets,” *The Musical Quarterly* 95/2–3 (Summer–Fall 2012): 299–342.

⁷ See John Wilson, liner notes to *That’s Entertainment!: A Celebration of the MGM Musical* (New York: EMI Classics, 2011).

reincarnations such as Wilson's concerts and recordings create a need for serious scholarly attention to the work of these films' creators.

The second main contribution of this dissertation is its offering of a more complete version of the camp aesthetic movement at MGM than has previously been provided. While not denying camp's importance to American musical theater at large, this study maintains a distinct focus on MGM and, even more narrowly, on film musicals that came out of the Freed Unit, with some exceptions. This focus stems from that studio's and production unit's particularly significant connections to the creation of camp texts and the camp receptions of those texts, as noted above. Furthermore, the direct coincidence of Salinger's career at MGM with the period during which that studio produced a majority of its films that have been strongly associated with camp necessitates an in-depth consideration of his music's place within that aesthetic. Indeed, the importance of this connection is more than temporal, as his arrangements and orchestrations were considered by his contemporaries to be integral artistic statements within these films.

Regarding these last points, this dissertation could very well have been about Roger Edens, who was part of the Freed Unit from its very inception and whose role in the MGM music department was certainly as important as Salinger's, if not more so at times.⁸ However, the key distinction between these two figures, simply put, is that Salinger was more directly responsible for the musical numbers' orchestral details and their distinct aural qualities, whereas Edens's contributions—when he wasn't acting as a songwriter—were more at the level of large-scale coordination and organization of the numbers and their situation within respective narratives. These latter roles, while

⁸ For a more detailed description of Roger Edens and his role within the Freed Unit, consult Fordin, *Greatest Musicals*.

undeniably important to the studio's output, are inherently nebulous and vary widely from film to film. Salinger's contributions, on the other hand, are less variable and are much more easily and concretely traceable at a musical level. Thus, for sake of analytical consistency, this dissertation's investigation of music's relationship with camp aesthetics at MGM maintains a primary focus on Salinger.

Finally, this dissertation brings to light a new model for queer readings of musical texts. As noted above, there is no longer a need to justify such an approach, given its growing institutional recognition. The use of camp as the principal framework for this model is unique, in that no large-scale application of this concept to film music has yet been published. Unlike the publications mentioned above, this analytical model does not fixate on Salinger's gay subjectivity as an element of hardship, but rather engages it in a productive manner while simultaneously acknowledging his marginalized position. In so doing, it offers a way through which his music can reveal new, otherwise unnoticed or inaccessible interpretations of films and the musical numbers therein. Indeed, this last point demonstrates the broad relevance of this study to film music and musical theater scholarship, as neither has considered the full implications that arise when the work of those artists who primarily acted as arrangers and orchestrators in these genres is taken as seriously as the work of composers and songwriters has been.

In fulfilling these various goals, this dissertation is broken into five chapters, a Conrad Salinger Biography Appendix, and a Conrad Salinger Works Appendix. Chapter 1 ("Defining 'Lushness': Conrad Salinger's Arranging Practices in MGM Musicals"), as its title implies, seeks to codify the specific techniques employed by Salinger that gave his arrangements the unique lush quality that is immediately identifiable to those familiar

with his style. This establishes the musical language that forms the basis of the majority of the examples considered in this dissertation by tracing the techniques that constitute this language from the earliest available Broadway scores of Salinger's through some of his last Hollywood arrangements. Chapter 2 ("Musical Camp: Conrad Salinger and the Performance of Queerness in *The Pirate*") introduces the concept of camp and its applicability to Salinger's music within the specific context of Vincente Minnelli's film *The Pirate* (1948). Chapter 3 ("Hearing the Arrangements, Not the Tunes: Expanding the Model of Musical Camp") goes beyond this initial case study and demonstrates the importance of musical camp to several visually and narratively diverse films from throughout Salinger's career. With the multivalent possibilities of musical camp thus established, Chapter 4 ("Performing 'Americanness': Cultural Tropes in Non-Integrative Song Arranging") considers the implications of Salinger's arranging practices when they run against the grain of filmic narratives that place a high degree of emphasis on American national belonging and the integration of musical performance. Chapter 5 ("'Tunes Under Tunes': Ballad-Dance Arrangements as Subversive Texts") continues in a similar vein by investigating the new readings of ballad-dance numbers made possible by musical camp. In doing so, this final chapter confirms both Salinger's importance to the larger camp aesthetic and the profound impact his engagement with this aesthetic has on the films on which he worked. As Salinger is not a particularly well-known historical figure, the Conrad Salinger Biography Appendix is included to inform the reader as to some of the details of his life. Likewise, the Conrad Salinger Works Appendix is included as a basic reference guide to his known musical output.

Methodology and Archival Resources

As will be evident, the majority of this dissertation is grounded in the analysis of musical scores. Unfortunately, part of MGM's attempts to save money in the late 1960s resulted in the destruction of all of the individual parts and full scores to all of their films made during Salinger's time at the studio. At best, only a conductor's score for each film was retained. The majority of these scores are currently housed at the Warner Bros. Corporate Archive, which consequently served as the primary site of research for this dissertation. Though the contents of this archive are impressive in their scope, nevertheless some scores are either missing (e.g. *The Pirate* and *Words and Music*, Taurog, 1948) or woefully incomplete (e.g. *Easter Parade*, Walters, 1948 and *Gigi*, Minnelli, 1958). The MGM Music Collection and, in particular, the Roger Edens Collection (both part of the USC Cinematic Arts Special Collections) have both proven valuable in filling in some of the gaps in the Warner Bros. Archive and in supplementing a few of the conductor's scores with unused and/or piano-vocal versions of musical numbers. Additionally, the general stacks in the library at California State University, Long Beach contain piano-vocal scores of *Kiss Me, Kate* (Sidney, 1953) and *Brigadoon* (Minnelli, 1954) that include some handwritten notes by members of the MGM music department. While these do not provide any particularly profound musical information, they do give some minor insights into the music department's approach to adapting Broadway shows for film.

The primary challenge in using the conductor's scores is the wide variety of information (or lack thereof) that they include. All of the scores at the Warner Bros.

Archive are bound and almost all that were consulted for this dissertation include prerecording and scoring sheets. These sheets generally provide the following information: The title of a musical number or background music cue; the name of the composer (and lyricist, in the case of a vocal musical number); the name(s) of the orchestrator(s); the name of the conductor and the name(s) of any vocalist(s); a listing of the different takes compiled to create the final version of a given number or cue; the date(s) of the recording session(s); the timing of a given number or cue. Only in some of the later (i.e. approximately post-1950) scores do the prerecording sheets include both the name(s) of the arranger(s) as separate from the orchestrator(s). In even rarer cases, the binder includes an instrumental breakdown, which details the arranger, orchestrator, recording date, conductor, and precise number of each instrument for each musical number and background cue. The scores themselves present reductions of anywhere between three and six staves. As a result, these vary widely in terms of musical detail. The musical examples herein thus represent a combination of aural transcription from the films themselves and transcription from the conductor's scores.

Though this dissertation relies primarily on these MGM conductor's scores, some full scores from Broadway shows are included in the analysis. As will be seen in Chapter 1, these include *Jumbo* (Rodgers and Hart, 1935), *I'd Rather Be Right* (Rodgers and Hart, 1937), and *Hooray for What!* (Arlen and Harburg, 1937). The scores for these shows are located, respectively, at the New York Public Library for the Performing Arts Special Collections, the Rodgers and Hammerstein Organization, and the Shubert Archive. Additionally, the holdings for *I'd Rather Be Right* and *Hooray for What!* include the individual instrumental parts.

In addition to the musical materials described above, this dissertation cites various non-musical documents from and related to Salinger's lifetime. Those documents that have required archival sources include film budget reports ("picture estimates") and review cards from preview screenings, found in the Arthur Freed Collection (USC Cinematic Arts Special Collections), and among the Vincente Minnelli papers at the Margaret Herrick Library Special Collections (affiliated with the Academy of Motion Picture Arts and Sciences). Also consulted in these latter Special Collections were the Rudy Behlmer papers and MGM scripts. Other relevant resources at the Margaret Herrick Library include their Oral History Program—particularly Behlmer's interview with MGM sound and music supervisor Lela Simone—and their copies of the periodical *Film and TV Music*.⁹

As noted in the Conrad Salinger Biography Appendix, Salinger's loss of his home and papers to the Bel-Air fire of 1961 further compounds the lack of musical and, in particular, personal materials related to his life and career. Unfortunately, all attempts to trace any current familial connections have failed. His study card (i.e. transcript) and student folder, which contain pertinent information regarding his high school and college academics, can be found in the Harvard University Archives. The few letters, memos, and telegrams written by him that have been discovered (as of this writing) are in his MGM file at the USC Cinematic Arts Special Collections and among the personal correspondence in the Johnny Green Papers at the Harvard University Special Collections. His MGM file also includes all legal documents relevant to his career at

⁹ *Film and TV Music* is the most current title of this publication. Older titles of the same publication include *Film Music Notes* and *Film Music*.

MGM, including contracts, vacation request forms, and various loan-out agreements with other studios.

By considering all of these archival sources in combination with information in periodicals, CD liner notes, and other publicly available sources, this investigation aims to exemplify its claims regarding Salinger and musical camp from a previously unexplored perspective and with as much of a concrete and historically informed basis as possible. Though the heavy reliance on musical examples and the use of technical language—particularly in Chapter 1—admittedly skews the audience of this dissertation in favor of other musicologists, it is the hope of the author that scholars from across disciplines will be able to engage with the concepts advanced herein. Of course, Salinger's music is best experienced not by looking at the notes on the page, but by listening to it in the context of the many films on which he worked. It is therefore highly recommended that the reader gain, at the very least, a basic familiarity with MGM musicals released between 1938 and 1962. Though this may be an obvious suggestion, the experience of watching these films and the aural impact of Salinger's music therein cannot be emphasized enough. If this dissertation accomplishes its task, then, those who read it will gain a unique perspective on Salinger and his music and, most importantly, will be opened to a new way of hearing film music.

1. Defining “Lushness”: Conrad Salinger’s Arranging Practices in MGM Musicals

Conrad Salinger’s career at the MGM studio—from 1938 to 1958—led to a reputation as Hollywood’s “greatest” arranger for film musicals. His long-term contributions to MGM musicals are impressive from a sheer statistical standpoint, in that he worked on nearly every major MGM musical from *Strike Up the Band* (Berkeley, 1940) to *Gigi* (Minnelli, 1958). This eighteen-year period of one individual dominating the A-list arranging responsibilities of a studio’s musicals is more unusual than one might expect. Indeed, the only other major Hollywood studio to regularly feature a single arranger on its A-list musical productions was Warner Bros., where Ray Heindorf served as primary arranger from 1933 until 1948, at which point he became their musical director. Significantly, Salinger’s arranging style consisted of musical qualities that have provoked the consistently recurring description of “lush.” That is, many of Salinger’s contemporaries frequently associate his arrangements with a particular kind of lushness that gave his music a unique, immediately identifiable quality by relying less on the brute force of the Hollywood orchestra than on contrapuntal and harmonic complexity in combination with a rich and diverse orchestral palette. For example, André Previn states that

[e]ven [to] those people who were not musically versed, it was very identifiable what Connie Salinger contributed. [. . .] You could tell it was him, even if you couldn’t tell it was him. It was as personal as a certain director’s touches or a certain costumer’s [. . .]. He made those musicals sound *his* way—no matter who the songwriter was.¹

¹ Quoted in: “Salinger,” *This Way Out* radio documentary, produced by Steve Paley (Los Angeles, Dec. 18–25, 2000).

In order to have a complete understanding of Salinger's music and its implications within the films under consideration, it is first crucial to codify this lushness as a specifically cultivated aesthetic rather than a benign, generic description.

The majority of the examples considered in this chapter are either from or are closely related to the ballad genre. This specificity is significant in the case of Salinger, as his reputation throughout the film industry was as a specialist in the field of ballad arranging. For instance, contemporary MGM music department member Saul Chaplin explains that

you didn't give him [Salinger] a big jazz thing to do, but, for his orchestration of ballads, his ideas of what went into them, and the eventual sound, he has been more imitated than I think even Debussy and Ravel by the guys out here who wrote those early scores.²

Likewise, songwriter Hugh Martin claims that he was "[n]ot too great on the jazz numbers or the two-four rousing things, but when it came to a ballad, nobody could make MGM stars sound sweeter and lusher than Connie Salinger."³ Aside from confirming Salinger's widely noted prowess as a ballad arranger, both of these statements also specifically point to jazz as an area in which Salinger did not excel. Indeed, of his existing scores, very few are in a jazz idiom. Thus, in order to accurately represent the musical language that best exemplifies Salinger's lush style, this analysis largely excludes jazz numbers.

This chapter will examine three phases of Salinger's career as they relate to the concept of lushness. The first section will consider Salinger's available Broadway arrangements (1935–37) as precursors to his Hollywood style. The second section will focus on Salinger's arrangements at MGM during his freelance period in Hollywood

² Quoted in: Donald Knox, *The Magic Factory: How MGM Made An American in Paris* (New York: Praeger Publishers, 1973), pp. 90–91.

³ Hugh Martin et al., "Audio Commentary," special features disc, *Meet Me In St. Louis*, directed by Vincente Minnelli (Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD.

(1938–43). In particular, this section will investigate the specific musical traits of Salinger's arrangements that distinguished him from his contemporaries and that led to his first long-term contract with MGM in April 1943. The third and final section will explore Salinger's mature style while under contract to MGM (1943–58). This chapter does not include discussion of the following areas of Salinger's career: Original scores for narrative films at MGM in the 1950s; music for television in the late 1950s and early 1960s; arrangements for a studio album (*A Lovely Afternoon*) at Verve Records in 1957; orchestrations and arrangements for major film studios other than MGM. These omissions are intentional, in order to retain the specific focus of this dissertation on MGM musicals. Additionally, the musical content of these omitted works does not offer any particular enrichment to the overall discussion of Salinger's style that cannot otherwise be found in scores considered here.⁴

Broadway (1931–38)

The earliest available arrangements by Salinger are from the Richard Rodgers and Lorenz Hart show *Jumbo* (1935).⁵ Though Salinger provided various additions to the numbers arranged by Adolph Deutsch, Hans Spialek, and Murray Cutter, the only

⁴ See Conrad Salinger Works Appendix for full listing of all Broadway shows, films, television shows, and studio albums on which he worked.

⁵ Book by Ben Hecht and Charles MacArthur. *Jumbo* opened on November 16, 1935 at the Hippodrome Theater.

For a very lucid discussion of *Jumbo*'s slightly ambiguous position between musical theater and circus, see Geoffrey Block, "'Bigger Than a Show—Better Than a Circus': The Broadway Musical, Radio, and Billy Rose's *Jumbo*," *The Musical Quarterly* 89/2–3 (Summer–Fall 2006): 164–198. Block's article also includes an important discussion of the existence of a serial broadcast of this musical on the Texaco Fire Chief radio show. This recording is available online (<http://www.myoldradio.com/old-radio-shows/jumbo-texaco-fire-chief-show-the>) and has proven useful as a reference in determining which of the multiple versions of the numbers were used in the actual performances.

complete number arranged by Salinger himself is “Song of the Razorbacks.”⁶ Salinger’s arrangement is largely unremarkable in its musical construction, particularly from a harmonic standpoint. That is, he does not introduce any significant extensions to Rodgers’s straightforward harmonic framework and does not incorporate any striking dissonances.⁷ However, the arrangement does include some moments of notable orchestrational touches and introduces some contrapuntal interest in a way that begins to suggest the more sophisticated approach of later scores. For example, during the first refrain, Violin C is instructed to play the steel guitar and is even given a brief solo (see Figure 1).⁸ Salinger introduces a much more striking change of orchestral color in the transition from the first refrain to the second verse, wherein the accordion that acted as a prominent accompaniment instrument in the first chorus is replaced by the banjo. This orchestrational change is particularly apparent in the Texaco radio broadcast recording.⁹ The actual aural impact in the cavernous Hippodrome Theater is impossible to know; however, the theater was equipped with an amplification system. According to Madeleine Moschenross, there were 12 microphones used to capture the on-stage dialogue and song and “a special one [microphone] to pick up string instrument tones.”¹⁰ The banjo’s four-bar transition is characterized by a jaunty melody in dotted eighth–sixteenth rhythm (see Figure 2). Salinger uses this figure as a countermelody during the third verse, generating

⁶ Also known as “Song of the Roustabouts.”

Jumbo, Ms. score fragments, 1935, JPB 82–75, no. 6 (The New York Public Library for the Performing Arts, Special Collections, New York, NY).

⁷ Here, and throughout this dissertation, “extensions” primarily refer to any additions to chords that are not present in a given songwriter’s original piano–vocal setting (i.e. adding a seventh to a triad, adding a ninth to a seventh chord, and so on).

⁸ NB: Because of the length of many of the musical examples in this chapter, all examples will appear in Appendix 1. For form diagrams and lyrics of all musical numbers cited, see Appendix 2.

⁹ Episode 3, November 12, 1935.

¹⁰ Madeleine Moschenross, “A Jumbo Voice for *Jumbo*: Public Address Plays a Star Role in Billy Rose’s Big Show at the New York Hippodrome,” *Pick-Ups* (February 1936): 18, 25.

some of the only true contrapuntal interest in the entire number (see Figure 3). Though this countermelody does not represent a truly original musical contribution—in that Salinger did not formulate it himself—the use of a countermelody that is continuously more rhythmically active and that encompasses a significantly wider ambitus than the melody hints toward the approach favored by Salinger that can be seen in some of his later Broadway scores.

The next available Broadway arrangements by Salinger are for another Rodgers and Hart show, *I'd Rather Be Right* (1937).¹¹ The show satirized the Roosevelt administration, though it is primarily remembered today for the star presence of George M. Cohan (as President Franklin Roosevelt). Salinger's arrangement of the number "We're Going to Balance the Budget" and his additions to Hans Spialek's arrangement of "Take and Take and Take" are his two most significant contributions to this show.¹² "We're Going to Balance the Budget" functioned as the Act One Finale and Cohan's major solo showpiece.¹³ The brisk 2/4 time signature and the sequential, easily singable melody offered an ideal vehicle for Cohan's characteristic vivaciousness. Salinger's arrangement of the first chorus does little to get in the way of this performance, as the orchestra is relegated to providing a basic rhythmic and harmonic foundation. However, in the second chorus—referred to in the score as the "Marching Refrain"—the rest of the on-stage cast joins in the song, and the arrangement becomes accordingly more boisterous (see Figure 4). The violins and brass double and harmonize the melody in

¹¹ Book by George S. Kaufman and Moss Hart. *I'd Rather Be Right* opened at the Alvin Theater on November 2, 1937.

¹² "Take and Take and Take" is also known as "Beauty Sequence II." *I'd Rather Be Right*, Ms. score, 1937, Box 2 (The Rodgers and Hammerstein Organization, New York, NY).

¹³ Cohan's only other solo number in the show ("Off the Record") comes near the end of Act Two.

three parts, thus maintaining a triadic sonority throughout (see “A” boxes). The upper woodwinds inject rhythmic energy into the arrangement through constant arpeggiations and ascending runs, harmonized in two parts (see “B” boxes). In keeping with the “march” affect, Salinger also adds a third contrapuntal line in the horn and cello (see “C” boxes). This line is also based on triadic arpeggiations; however, it distinguishes itself through a fanfare-like rhythmic profile, by occupying a much lower register than the woodwind filigree, and by engaging in a contrapuntal exchange with this upper part. That is, in general, the various melodic ascents and descents of one part are matched by the opposite melodic direction in the other part. Salinger clearly wanted to draw attention to this strident figure—particularly in the horn—as this is the only part in the score that receives any kind of dynamic indication (*forte*). Additionally, the third and highest iteration of this melodic figure is marked *fortissimo* and is given to the horn alone. The highlighting of the upper-register horn is the most significant element of this arrangement, as this—in a much more melodically subtle form—will become a prominent feature in many of Salinger’s mature arrangements explored later in this chapter.

“Take and Take and Take” is another Act One number, albeit with a much more syncopated, jazz-influenced melodic profile than “We’re Going to Balance the Budget.” The available score includes three distinct sections. The first includes all vocal choruses and is arranged by Hans Spialek. The second section is the first dance chorus, though the arrangement is in an unknown hand. The third section includes the second and third (final) dance choruses and is arranged by Salinger. While the overall arrangement betrays Salinger’s general discomfort with the jazz idiom, the final A section of the third chorus

displays some contrapuntal and harmonic ingenuity (see Figure 5). Here, the melody is presented in three-part harmony in the saxophones and brass. In the second measure of this section, the strings and oboe echo this melody in unison octaves, though doing so generates several dissonances. For example, the original statement of the downward melodic arpeggiation (Ab–F–D) is over a Bb⁷ chord. However, in the following measure, the string and oboe countermelody repeats this same melodic arpeggiation over an F⁷ chord, resulting in a prominent clash between the A in the harmony and the Ab in the highest note of the countermelody. Salinger continues this approach in the third measure of this section as the countermelody—rather than continuing to directly echo the melody by resolving up to an F—lands on a dissonant C above a Bb⁷ chord. This proves to be the first in a string of accented dissonances, as the fourth measure highlights a D over the F⁷ harmony and the fifth measure includes a G over Bb⁷. Beginning in this fifth measure, the countermelody breaks away from its rhythmic echo of the melody and forms a truly independent line that includes a striking augmented second (Db→E) in the rising scale leading into the seventh measure. Unlike “Song of the Razorbacks,” where the countermelody is derived from previously existing material—as discussed above—here, one can see Salinger moving toward a contrapuntal style that incorporates original and melodically interesting material. Salinger’s keen sense of gestural timing, timbral definition, and registral clarity is also on display here, as the distinct instrumental grouping of the strings and oboe generally remains in a higher register than the brass and saxophones and retains rhythmic activity for those moments of melodic stasis in the brass and saxophone group. The third and final Broadway score to be examined will show a

continued deployment of these techniques in combination with a clear desire for lushness through further harmonic and contrapuntal richness.

Hooray for What! (1937), which featured music by Harold Arlen and lyrics by E.Y. Harburg, marks one of Salinger's last contributions to Broadway before making a permanent move to Hollywood.¹⁴ The only remaining full score by Salinger is that of the *entr'acte*, which includes arrangements of the following numbers: "I've Gone Romantic on You"; "Life's a Dance"; "Moanin' in the Mornin' "; "Down With Love."¹⁵ Key elements of this score that resonate both with the previously discussed Broadway scores and with the lushness of Salinger's later Hollywood style include the enrichment of texture through varied harmonic voicing and voice-crossing, calculated use of dissonance, and the effective use of contrapuntal density and counter melodic activity.

The best example of his deployment of varied harmonic voicing and voice-crossing occurs in the portion of the *entr'acte* which features the ballad "I've Gone Romantic On You" (see Figure 6). Here, one can see all three of the primary instrumental groups (strings, brass, woodwinds) participating at some level in the homophonic harmonization of the melody, with the saxophones, oboe and cello additionally providing some brief filler material. This in itself is rather unremarkable; however, the voicings of the triplet groups in mm. 2 and 6 are clearly distinct from the relatively strict doublings of each part in the rest of the phrase. In both cases, each instrumental group voices the harmony in a

¹⁴ Book by Howard Lindsay and Russell Crouse. *Hooray for What!* opened at the Winter Garden Theater on December 1, 1937. *Hooray for What!* is sometimes titled as *Hooray for What?* in sections of the score. However, this study will use the former title, as this is the one used in the official program. *Hooray for What!* Ms. score fragments, 1937, Box 1 (The Shubert Archive, New York, NY).

¹⁵ As expected, all of these numbers appear in Act One of the show. Other Act One numbers that do not appear in the *entr'acte* include: "Hooray for What!"; "God's Country"; "Viva for Geneva"; "Napoleon's a Pastry."

different way, resulting in eight different harmonic lines in m. 2 and seven different lines in m. 6 in addition to the melody in three octaves. This creates several instances of voice-leading that skips the nearest chord tone and/or generates voice-crossing within an instrumental group, as when the third trumpet leaps up a tritone from C to F# in m. 2, crossing the trombone which has remained on Eb throughout. Similarly, the F–C–Ab downward arpeggio in m. 6 causes the Reed 2 part (Alto 1) to cross below Reed 3 (Alto 2) and the lower division of Violins A and C to cross below both Violin B parts. The inner voices also sometimes engage in counterpoint with the melody, rather than remaining in parallel motion. Note, for example, the lower division of Violins A and C in m. 2 and several instruments in m. 6, including both Alto Saxes, the Bass Clarinet, the 2nd Trumpet, and the lower divisions of all three Violin parts. Though the cumulative effect is fleeting, the construction suggests a way in which Salinger was striving to artificially generate a lush texture than was otherwise available to him with a 20-person orchestra.

These voice-crossings are, of course, not the only devices used to produce lushness in this passage. For instance, Salinger further demonstrates his impetus for textural saturation through the constant divisi of the violins (continue to refer to Figure 6). Though this basic use of divisi in itself is found in many arrangements of this time, Salinger's later combination of this technique with striking harmonies that often significantly depart from the original songwriter's would play a particularly distinct role in his Hollywood arrangements (see below). In this regard, it is worth noting that the majority of the harmonies in this passage—some of which distinctly increase the lushness of the texture through the inclusion of ninths, minor ninths, and 13ths—are the same as Arlen's, though the aforementioned triplet arpeggiations in mm. 2 and 6 of the respective

F[♯]^{o7} and D^{o7} harmonies underneath the chromatic motion of the melody (A–B^b–B and A^b–G–F, respectively) give the impression of a sudden increase in the harmonic rhythm. Thus, while his own harmonic contributions do not yet appear in full form, Salinger nevertheless uses Arlen’s framework to its fullest effect through clever utilization of the orchestra. Similarly, Salinger demonstrates his keen use of orchestrational changes to draw attention to filler material, as in the addition of the distinct timbre of the harp to the triplet figure in m. 2.

The addition of dissonant material as further means to generate interest apart from the primary melody—previously noted in reference to Salinger’s arrangement of “Take and Take and Take”—appears prominently in his arrangement of “Down With Love” within the *entr’acte*. Here, the A and B sections feature a recurring gesture in the second half of each four-measure phrase that consistently highlights its dissonant nature. For example, in the first four measures of the first A section, the phrase in the saxophones is full of accented dissonances (see Figure 7). Of these, the dissonant G^b over the E^b⁶ harmony is most prominently brought to the fore of the texture by the entrance of the upper-register violins on this note. Likewise, the accent on the D^b in the final measure of the example highlights its incongruity against the D in the piano accompaniment. A similar and even more striking use of dissonance occurs in the final four measures of the first B section (see Figure 8). Here, the countermelody is occasionally in two parts, resulting in an F–G^b dissonance at the onset of the phrase and an E^b–A dissonance at its conclusion. The particular deployment of dissonance in both of these passages gestures toward so-called “blue” notes—perhaps a cheeky response to the second line of Harburg’s lyric: “Down

with love, the root of all midnight blues.”¹⁶ Though Salinger rarely cites jazz and refines such blatant dissonances in his later arrangements, the effect of highlighting the details of the arrangement itself in a musically interesting way will nevertheless crucially figure in the more mature manifestations of “lushness.”

Salinger’s arrangement of the blues number “Moanin’ in the Mornin’ ” in the *entr’acte* includes clear instances of his abilities to enhance material through both orchestrational touches and particularly through countermelodic material. For example, the first A section begins with the melody doubled in the harp, flute, and English horn (see Figure 9). This instrumental combination is particularly notable for its unusual combination of the plucked percussiveness of the harp, the warm, breathy timbre of the low-register flute, and the reedy sonority of the English horn. Certainly, Salinger could have opted for a group of instruments that more obviously blend with each other—such as a clarinet or saxophone choir—but here the aural effect is rather more striking in its unconventionality. Likewise, the use of the harp as a melodic instrument is in itself significant, given its usual relegation to decorative effects, both in Broadway pit arrangements and in classical art music.

The return of the A section marks a significant expansion from its first iteration—both in terms of melodic orchestration and the countermelodic activity in the strings and brass (see Figure 10). The reeds, trombone, and cello play the melody in unison throughout. Salinger transforms the casually lilting accompaniment of the first A section into a much more rhythmically active countermelody that begins in the violins in three-part harmony and then passes to the similarly harmonized trumpets. In the second half of

¹⁶ Put rather reductively, “blue” notes exist in a gray area between a minor and major third above the root of a chord and are a common feature of, for example, both blues and jazz music.

the phrase, however, the expansion goes even further as the strings continue their upward ascent to a dissonant climax as the C natural of the moving line clashes with the sustained C# in m. 8. It is this second A section in particular that presents, in a microcosm, the essence of the contrapuntal savvy that would serve Salinger so well in Hollywood. Against a rather uninteresting melodic line he has created a harmonized countermelody that at first gently asserts itself and then ultimately overtakes the melody. Significantly, this countermelody always occupies a different register from the melody, creating another layer of lushness in spite of the small size of the orchestra. The combination of this technique with a penchant for harmonic richness—that is, pervasive use of seventh and ninth chords (and, sometimes, eleventh and thirteenth chords), often in five-voice divisi—would form the basis for Salinger’s arranging as he made the significant shift to Hollywood in 1938.

Hollywood Freelance Period (1938–43)

Though many of his most famous arrangements would be produced much later in his career, Salinger’s first five years in Hollywood nevertheless mark a crucial period in the cultivation of his lush arranging style. As previously stated, Salinger began to distinguish himself from his colleagues during this period and garnered enough attention from the MGM music department that he was placed under his first contract to MGM. Indeed, the music department’s specific desire to have Salinger’s full-time services is clear from one of the versions of this first contract, which includes an explanation that a petition was made to the Wage Stabilization Board to ensure that he would make more money while under contract than he had as a freelancer in 1942 (between approximately \$12,000 and

\$15,000).¹⁷ In continuing to trace Salinger's development as an arranger, this section will explore the utilization and expansion of the arranging techniques seen in Salinger's Broadway scores. Additionally, it will investigate the specific musical traits of Salinger's arrangements that set him apart from his contemporaries and made his services so desirable to MGM that, almost immediately after entering under contract, Salinger became the primary arranger for almost all of the major musicals put out by Arthur Freed's production unit. To summarize, these include:

1. Saturation of the orchestral texture through multiple registers while maintaining overall lucidity.
2. Prominent use of continuous countermelodic material—both harmonized and unharmonized—that competes with the songwriter's melody in terms of musical interest and that introduces and/or highlights dissonance.
3. Pervasive, multi-voice harmonizations that frequently use dense chord voicings, harmonic extensions (most often in the form of ninth, eleventh, and thirteenth chords), and unusual/non-triadic sonorities.
4. General ability to generate variety over the course of an entire arrangement.
5. Consistent, simultaneous deployment of the above traits as a means to create space for the expression of a unique musical voice.

Salinger's first arrangements for MGM are found in the film *Love Finds Andy Hardy* (Seitz, 1938).¹⁸ The pre-recording sheet credits both Salinger and Leo Arnaud as “orchestrators.” However, the conductor's scores of this time period rarely—if ever—

¹⁷ Contract dated March 22, 1943. Legal Contracts, Box PR-2A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

¹⁸ George B. Seitz, dir., *Love Finds Andy Hardy* (Originally released by Metro-Goldwyn-Mayer, 1938. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD.

distinguish between arranger and orchestrator, in spite of the crucial differences between the tasks. Indeed, Arnaud himself wrote an article on the subject, explaining that

[t]he task of the orchestrator is to distribute the parts of a musical composition to the various instruments of the orchestra, to transpose them in their respective clefs in the score or partitur.

[. . .] The task of the arranger is quite different and more complicated. [. . .] It requires creative ability on the part of the arranger to develop length and establish the theme or original melody so as to give it substantial and tonal qualities.¹⁹

More often than not, a person credited as “orchestrator” in these scores is also at least partially responsible for arranging the number as well. While it is impossible to definitively determine which aspects of the arrangements were by Salinger and which were by Arnaud, this study makes various assumptions based on the stylistic tendencies of Salinger’s Broadway scores.

Though not properly a musical, *Love Finds Andy Hardy* did feature three musical numbers, all of which were written by Roger Edens and sung by Judy Garland (as the character Betsy). Of these, the number with the clearest stylistic ties to both Salinger’s Broadway arrangements and his later scores is “In-Between,” in which Betsy laments the social awkwardness of being a young teenager: “I’m too old for toys | And I’m too young for boys | I’m just an in-between.”²⁰ The concluding A section of the number features a countermelody in the violins that has the clearest stylistic ties to Salinger (see Figure 11). That is, Salinger incorporates an upper-register countermelody that remains continuously active above the melody while maintaining textural clarity through both registral separation and rhythmic distinction from the melody, as seen in the “Moanin’ in the Mornin’ ” section of the *entr’acte* to *Hooray for What!* and “Take and Take and Take”

¹⁹ Leo Arnaud, “Distinctly Different,” in *Music and Dance in California and the West*, ed. Richard Drake Saunders (Hollywood: Drake-William, 1948), p. 43.

²⁰ *Love Finds Andy Hardy*, conductor’s score, 1938 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

(*I'd Rather Be Right*). This rhythmic profile does, however, lack the sophistication of later scores, as evidenced by the identical rhythmic unit repeated four times in mm. 3–6 of the example. Salinger's uses of a wide countermelodic ambitus and prominent dissonance—further stylistic features seen in his Broadway scores—are also on display here. For instance, the violins cover two octaves and a fourth over the course of their countermelody, whereas the vocal melody only covers one octave and a fourth. More striking, however, are the several points of dissonance in this countermelody, particularly in mm. 1–6 of the example. Here, the dissonant notes are both metrically and registrally accented. For example, the first countermelodic gesture ascends to an augmented octave (B) over a Bb in the bass on the third beat of m. 2. The following four measures of this violin line each feature a dissonant note on the downbeat that is also the highest pitch of the measure, as in the addition of the ninth (F) to the Eb chord in m. 3 and the major seventh (D) to the Eb chord in m. 5. Just as the countermelody is vertically dissonant, Salinger also incorporates dissonant melodic intervals such as an ascending tritone (mm. 1–2) and descending major sevenths (mm. 4, 5, and 9). Though Salinger still reserves these various techniques for the concluding portion of his arrangements—rather than pervasively utilizing them as he would later in his career—he has nevertheless clearly set the stage for the beginnings of his lush style.

Salinger's first major arrangement for a bona fide MGM musical was “Our Love Affair,” from *Strike Up the Band*.²¹ Within the film, Mickey Rooney (as the character

²¹ Busby Berkeley, dir., *Strike Up the Band* (Originally released by Metro-Goldwyn-Mayer, 1940. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD. *Strike Up the Band*, conductor's score, 1940 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Jimmy Connors) introduces his “new arrangement” of the song to Judy Garland (as the character Mary Holden), who becomes increasingly irritated over the course of the number at Jimmy’s ignorance of her romantic advances toward him. During the vocal choruses, Salinger’s harmonic vocabulary is relatively tame, offering few extensions to Edens’s framework. Additionally, Salinger only adds subtle orchestrational touches to the texture, thus allowing the voices to maintain the primary musical interest. However, some of the extravagant possibilities of his style come to the fore during the instrumental chorus of the “dream orchestra” sequence.

After singing through the first vocal chorus, Jimmy and Mary begin a second chorus before she distracts him with the prospect of eating some chocolate cake. As they adjourn to the dining room, Jimmy assembles his “dream orchestra” out of various pieces of food. As he conducts, the pieces of food become animated and play various instruments in a fantasy sequence, the concept of which is attributed to Vincente Minnelli, then a newcomer at MGM. After each major instrumental group is introduced through musical material unrelated to the rest of the number, this orchestra launches into a chorus of “Our Love Affair.” The opening A and B sections of this portion of the number display Salinger’s preference for densely voiced melody, in that each note of the melody is harmonized in four parts in close position (see Figure 12). The overall effect is very similar to that examined in “Romantic on You” (*Hooray for What!*), though here the advantages of the recording microphone and slightly larger violin and saxophone sections

“Our Love Affair” music by Roger Edens, lyrics by Arthur Freed. Nominated for the 1940 Academy Award for Best Original Song.

*add citation for “Love Affair” p-voc

allow Salinger to achieve this lush sound without relying on the entire ensemble.²² The trombone and cello fills in the A section fill out the tenor register of the texture, though their brevity and repetitive nature don't quite rise to the level of true counter melody characteristic of later Salinger scores.

The second A section, however, incorporates a counter melodic technique that looks forward to Salinger's mature style (see Figure 13). Here, the violins form a three-part counter melody that constantly floats far above the tenor-register melody in the trombone. This counter melody is typical of Salinger's style, in that it maintains activity throughout the entire section, employs an expansive ambitus, and competes with the actual melody in terms of musical interest while maintaining registral clarity. A clear precedent of this particular use of a harmonized counter melody over a unison melody can be found in Salinger's arrangement of "Moanin' in the Mornin' " (*Hooray for What!*).²³ This section also provides an excellent example of a technique that appears throughout Salinger's career: liberal use of harmonic extensions in multi-voice counter melodies. For instance, in the first full measure of the example, the three-voice violin counter melody introduces a ninth (G) to Edens's original F⁶ harmony. Similarly, in m. 3, the uppermost violin part adds the ninth (A) to what was initially a Gm⁷ chord. At times, all three violin parts contribute to the harmonic enrichment of the texture, as in their brief shift to a C#-F#-A neighbor trichord between the Gm⁶ harmony in the first half of m. 4 and the C⁹ harmony in the second half. Though Salinger does not use close-position voicing as ubiquitously as in the earlier sections of this chorus, the counter melody nevertheless acts as a vehicle for contrapuntal and harmonic lushness throughout this passage. The arrangement of the

²² See Figure 6.

²³ See Figure 10.

dream orchestra sequence forcefully concludes with the transferal of the melody to the trumpets in their upper register as the *tutti* orchestra accompanies them at full volume, thus placing a proverbial exclamation point on Salinger's first major musical statement in Hollywood.

"I'm Always Chasing Rainbows," from the film *Ziegfeld Girl* (Leonard, 1941) shows further early developments of Salinger's unique harmonic approach and sensitive orchestrational embellishments as strategies for creating a lush texture, albeit a less bombastic one than that of "Our Love Affair."²⁴ The use of a more restrained arrangement is dramatically fitting, as this version of the song, sung by Judy Garland (as the character Susan Gallagher), demonstrates Susan's break from her father's overwrought, vaudeville style of performance in favor of a more personal, emotionally forthright style. Though the arrangement lacks the overt opulence of "Our Love Affair," many of the same basic harmonic practices are still at work. For instance, Salinger's frequent harmonization of every note in the melody—rather than treating some melodic notes as appoggiaturas or passing tones—leads to an unusual enrichment of the harmonic texture in m. 2 of the first A section (see Figure 14). Here, the upper neighbor motion in the melody (A→G) is augmented by a series of passing and neighbor tones in the inner voices of the strings (D#→E, F#→G, B→C) that intensify the downbeat before relaxing into a C major sonority. Though the result follows fairly smooth voice-leading, it nevertheless produces a striking aural effect. Likewise, on the final beat of this same

²⁴ Robert Z. Leonard, dir., *Ziegfeld Girl* (Originally released by Metro-Goldwyn-Mayer, 1941. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004). DVD. *Ziegfeld Girl*, conductor's score, 1941 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA). "I'm Always Chasing Rainbows" music by Harry Carroll, adapted from the *Fantaisie Impromptu* in C# minor, op. 66, by Frédéric Chopin, lyrics by Joseph McCarthy.

measure, an Ab in the upper strings clashes with an A in the bass staff. The use of the cross-relation in this context suggests intentionality in ratcheting up the dissonance level, in that from a contrapuntal standpoint Salinger could very well have used an A in the upper strings instead of an Ab. This is confirmed as the melody reaches a point of stasis in m. 3, leaving room for the flute to enter on an oscillation between B and D, both of which function as harmonic extensions of Carroll's original C⁶ chord. Such touches are subtle, though they still contribute to the overall lushness of the arrangement.

The height of lushness in this number arrives, as in Salinger's earlier arrangements, in the concluding A'' section.²⁵ The violins, which primarily functioned as a homophonic harmonization and doubling of the melody in earlier sections, now break off into an independent upper-register countermelody harmonized in three parts, with the uppermost voice doubled at the octave (see Figure 15). In quarter notes throughout, this countermelody provides a driving motion toward the melodic climax of the piece in m. 4 of the example. Though this section lacks some of the harmonic intrigue of the first A section, the countermelody does display Salinger's contrapuntal sensitivity and compelling incorporation of gestures from the song's melody. For example, the opening measure of the countermelody hints toward the second measure of the song's melody (A–G–C–D) in its overall inverted arc shape. Salinger then reverses this arc to create contrapuntally pleasing contrary motion in m. 2 of the example. M. 3 of the countermelody is a literal repetition of m. 2 of the melody, albeit over a somewhat different harmonic framework. Finally, Salinger uses the climactic melodic ascent (E→A) within the fourth measure of the countermelody, though it is filled in with

²⁵ See e.g.: Figures 5, 12, and 14.

stepwise motion. As with the harmonic practices described previously, the contrapuntal details of this passage at a superficial level seem inconsequentially fleeting, yet they significantly contribute to Salinger's distinction as an arranger.

One aspect of Salinger's arranging style that has not yet been fully explored is his ability to consistently generate musical variety over the course of an entire arrangement. The best representative of such an arrangement from this early Hollywood period is "The Last Time I Saw Paris," from the film *Lady Be Good* (McLeod, 1941).²⁶ The film frames the number as one of the many hits of the song-writing team of protagonists Dixie Donegan and Eddie Crane (played by Ann Sothorn and Robert Young, respectively), who perform the song during a dinner given in honor of their various successes. Though the arrangement does have a certain degree of teleological lushness, its primary musical interest lies in the relationship between parallel sections (verses, A sections, and B sections). Therefore, rather than a chronological account of the arrangement as it unfolds, instead this analysis will compare these parallel sections of the arrangement in order to directly examine the differences.

Kern's and Hammerstein's structure of this song is somewhat unusual, in that there are two lyrically distinct verses—one before each chorus. "Unusual" here is primarily relational to other popular songwriters of the time, in that Kern and Hammerstein themselves had used this form before (e.g. see "Bill," from *Show Boat* (1927)). Even though the melody of the verse remains the same in both iterations, Salinger adopts some

²⁶ Norman Z. McLeod, dir., *Lady Be Good* (Originally released by Metro-Goldwyn-Mayer, 1941. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2008), DVD. *Lady Be Good*, conductor's score, 1941 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA). "The Last Time I Saw Paris" music by Jerome Kern, lyrics by Oscar Hammerstein II. Winner of the 1941 Academy Award for Best Original Song.

significantly different harmonizations when the verse returns after the first chorus. For example, in mm. 10–12 of verse 1, the harmony alternates between C^7 and $F\#^{o7}$, whereas in the parallel measures of verse 2, the harmony alternates between $Gm^{7(sus4)}$ and D^{b9} (see Figures 16a and 16b). Much more impactful, however, are the changes he makes in the final two measures of both verses (see Figures 17a and 17b). In verse 1, Salinger cadences from a quartal $G-C-F-Bb$ sonority to $C^{7(no\ 5th)}$ in preparation for the chorus, which begins in F . However, in verse 2, Salinger instead moves from C^7 to $C^{7(b5)}$ in these final two measures. The change clearly acts as text painting, as the aurally jarring entrance of $C^{7(b5)}$ occurs on the last word of the phrase “Till the town went dark”—certainly a much more immediately vivid image than “She has left the Seine” of verse 1.

Salinger’s arrangement of the A sections of both choruses does not employ the same harmonic variety as in the verses; rather, it takes advantage of the six iterations of this section over the course of the number to explore five different counter melodic accompaniments. In fact, the first two A sections of chorus 1 are the only two that have identical accompaniments (see Figure 18a). The third A section of chorus 1 (A’) uses a very similar melodic profile as the first two A sections but incorporates a slightly different rhythmic pattern (see Figure 18b). The first A section of chorus 2 features the least interesting counter melody in the arrangement, as it simply oscillates between C and D (see Figure 18c). The second A section of this chorus superimposes another, somewhat more rhythmically and melodically active counter melody over this oscillation (see Figure 18d). Finally, in the third and final A section of chorus 2 (A’), Salinger introduces a much thicker texture with a new counter melody harmonized in three parts (see Figure 18e). Individually, the counter melodies in this arrangement lack much of the musical

interest of the countermelodies examined in other Salinger scores. However, when considered as a group, these countermelodies demonstrate Salinger's sensitivity to detail and his diverse approach to arranging.

Salinger's skill in arranging variety is also on display in the respective B sections of the two choruses. For instance, in chorus 1, Salinger buries a #4→5 motion in the middle of the orchestral texture in both m. 2 and m. 6 of the B section, thus creating a dissonance with both the melody note and with the root and fifth of the underlying chord (see Figure 19a). Pulsing chords in the strings, woodwinds, and xylophone primarily characterize the accompaniment in this section. Conversely, in the B section of chorus 2, Salinger introduces a much more active countermelody in the woodwinds and xylophone. This change, in combination with the repeated eighth-note figures, highlights the new dissonances Salinger brings into the texture, as in m. 2 and m. 6 of the example, where the countermelody ascends to a tritone above the melody (see Figure 19b). Similarly, the Db in m. 4 of the example overtly clashes with the D in the accompaniment. These punctuated dissonances' aural effect is fittingly evocative of the car horn passages in George Gershwin's *An American in Paris* (1928) and helps to sonically create the busy urban landscape described in the lyrics: "I dodged the same old taxi cabs | That I had dodged for years | The chorus of the squeaking horns | Was music to my ears."²⁷ The busier accompaniment in this second iteration of the B section also complements the film's visuals, in that Dixie's face is superimposed over stock footage of Parisian streets clogged with cars and pedestrians. In contrast, the first B section only visually presents

²⁷ For more on the musical evocation of urban spaces in American musical theater, see: Raymond Knapp, "The Sound of Broadway's Mean Streets: Setting New York City's 'Edge' in Show Songs," *Studies in Musical Theatre* 7/2 (June 2013): 237–59.

Dixie singing at the piano. Though effective, neither of these B sections—nor, for that matter, the other portions of the arrangement—fully explores the rich textures and musical complexity found in some of Salinger’s later arrangements. However, Salinger’s overall approach to variety nevertheless demonstrates his desire to bring at least a semblance of lushness to an aurally intimate arrangement such as this.

Salinger took yet another significant step forward in refining the lushness of his style in his arrangement of “How About You?” for the film *Babes on Broadway* (Berkeley, 1941).²⁸ This number features another Judy Garland–Mickey Rooney pairing, this time with them playing the characters Penny Morris and Tommie Williams, respectively. As with “Our Love Affair,” Salinger maintains a relatively intimate arrangement during the vocal choruses and subsequently employs a much more robust palette during the ensuing dance/instrumental choruses, displaying his keen abilities in consistently finding a unique way to arrange repeated musical units, as seen in “The Last Time I Saw Paris.”²⁹ Of these multiple choruses, the first instrumental chorus most directly demonstrates Salinger’s growing ability to synthesize his contrapuntal abilities with a rich, expansive harmonic approach. For example, the first A section (see Figure 20) is arranged in a manner very similar to the first A section of the “dream orchestra” chorus of “Our Love Affair,” in that the melody is presented in five-voice, four-part harmony in the upper-register violins with a unison, mid-register countermelody in the violas and cellos.³⁰ However, this

²⁸ Busby Berkeley, dir., *Babes on Broadway* (Originally released by Metro-Goldwyn-Mayer, 1941. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD. *Babes on Broadway*, conductor’s score, 1941 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

“How About You?” music by Burton Lane, lyrics by Ralph Freed.

²⁹ See Figures 16–19.

³⁰ See Figure 12.

arrangement shows an increased sophistication in both harmonic and contrapuntal approach. Note in m. 4, for example, the striking use of an A¹³ chord where the upper strings are voiced such that the thirteenth, seventh, ninth, and tenth (F#, G, B, and C#, respectively) are packed together in close position. Similarly, in m. 8, Salinger employs a B^{b13}, again with a dense voicing in the upper strings. Also, whereas the trombone–cello countermelody in “Our Love Affair” only offered one-measure interjections, here the countermelody is more linear and remains active over the course of the entire phrase. Furthermore, in both m. 4 and m. 8, the countermelody arrives on a ninth over the bass (B and C, respectively) on the downbeat, thus highlighting the dissonant harmonization of the melody above.

Salinger’s deft use of counterpoint to achieve a lush texture is also present in the opening of the B section of this first instrumental chorus (see Figure 21). For example, the first two measures of the example show Salinger’s use of contrapuntal motion and voice-crossing within inner voices as a means to generate a lush sound, as seen in his arrangement of “I’ve Gone Romantic on You” (*Hooray for What!*).³¹ Note that the two trombone parts move in homophony with the trumpets, though not always in parallel motion. Indeed, they often move in contrary motion against the trumpets, which in m. 2 results in both trombones crossing above the third trumpet, after which point the conductor’s score simply notates all five parts on a single staff (see “A” box). Salinger’s typically expansive approach to upper-register countermelody is also on display in this section, as the violins soar to a climax two octaves and a seventh above their starting pitch (see “B” box). Curiously, Salinger abandons the clear registral definition between

³¹ See Figure 6.

melody and countermelody seen in previously examined arrangements and begins this violin countermelody in the same register as the brass, resulting in a slightly muddy texture until halfway through m. 2, at which point the violins finally break free into a higher register. The overall effect of such a wide ambitus in the countermelody, however, beautifully complements the somewhat static melody as it oscillates between D, E, and F#. This practice of augmenting the potentially banal passages of a songwriter's melody with his own material would lay the foundation for much of Salinger's mature style.

Salinger's final musical marks at MGM before he entered under contract were his arrangements of some of the numbers in *Girl Crazy* (Berkeley, 1943).³² Of the multiple numbers arranged by Salinger for this film, the most relevant in terms of codifying his stylistic traits is "But Not For Me." This arrangement features further harmonic exploration by Salinger, particularly near the conclusion of the verse (see Figure 22). For instance, in m. 1 of the example, the orchestra sustains a non-triadic sonority that includes all the notes of an Eb mixolydian scale except for G. Salinger ratchets the sonic intensity up even further on the next sustained chord in m. 2, where the orchestra forms a Bb^{ø11} chord before moving to the more straightforward Eb⁷ chord in the second half of the measure. Given the discrepancy between these sonorities and Gershwin's original harmonic progression (Bbm⁷–Eb^{7(b9)}–Ab⁶), Salinger clearly strove for an arresting passage in a way that would likely distance his arrangement from others.

³² Music by George Gershwin, lyrics by Ira Gershwin. The film is an adaptation of the 1930 Broadway musical by the same name.

Busby Berkeley, dir., *Girl Crazy* (Originally released by Metro-Goldwyn-Mayer, 1943. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD.

Girl Crazy, conductor's score, 1943 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Girl Crazy, "But Not For Me," piano-vocal score, 1930, Box 13B (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

Though this is the most prominent, it is hardly the only place in this arrangement where Salinger uses such harmonies. For example, he uses the five-voice string countermelody to introduce several harmonic extensions to the texture in the second A section (see Figure 23). In m. 5, the prominent doubling of the G in the strings highlights the Bb¹¹ chord. Likewise, the countermelody contributes to the formation of Ab¹¹ chords in mm. 7 and 8. These harmonies not only mark a departure from Gershwin's original sheet music, but also—through their emphasis on the dense string voicing—from the relatively sparse accompaniment of the first A section (see Figure 24).

Salinger's characteristic enrichment of the harmonic texture also takes form in bold sonorities built around melodic passing tones. For example, in the first full measure of the first B section, Gershwin treats the passing tone (E→F) as a shift from a minor to a major third (i.e. Dbm→Db). In contrast, Salinger heightens this moment by introducing multiple passing tones (Bb→A, C→Db, and G→Ab) over the sustained Db in the bass instruments (see Figure 25). Additionally, even though the strings primarily function as a homophonic harmonization of the melody, the upper parts consistently remain above the voice, in keeping with Salinger's characteristic registral and timbral clarity.

The above examples of Salinger's arrangements during his first years in Hollywood demonstrate his various attempts at cultivating a lush arranging style, many aspects of which can be traced back to some of the basic principles of his Broadway arrangements. As shown, the essence of this style centers around the saturation of multiple orchestral registers through contrapuntal ingenuity—particularly in the form of countermelodic material—and harmonic richness via harmonic extensions, pervasive five- and six-voice harmonizations, dense chord voicings within instrumental groups, and occasional use of

non-triadic sonorities. Additionally, the deployment of arranging variety, maintenance of distinct orchestral registers, and the overall ability of Salinger to assert his own musical voice in competition with the original songwriters' material all serve to augment these core elements. At this point in his career, Salinger had established these stylistic traits as unique sonic markers and was poised to dominate the A-list arranging responsibilities for MGM musicals for the next 14 years. However, in order to gain perspective on these qualities that set Salinger apart, it is necessary to consider some of the arrangements of his contemporaries from this period.

Contemporary MGM Arrangers (1937–43)

This sub-section will briefly analyze some representative arrangements of three of Salinger's contemporaries at MGM: Herbert Stothart, George Bassman, and Leo Arnaud. Though these arrangements are from widely different films, they are all related to this central concept of lushness and thus offer the most direct comparisons to those arrangements of Salinger's that strove for a similar effect. Additionally, though many of these arrangements contain some of the same individual traits found in Salinger's, none fully synthesize multiple facets or draw attention to themselves as separate entities from the original songs in the way Salinger's do. In ultimately using these arrangements as tools with which to bring Salinger's style into clearer focus, it should be noted that this analysis in no way attempts to denigrate the skillful work of these arrangers. All three certainly enjoyed successful Hollywood careers, though none rose quite to the same level of fame as Salinger. Under first consideration are two arrangements by Stothart for film

adaptations of operettas: “Will You Remember?,” from *Maytime* (Leonard, 1937), and “Wanting You,” from *New Moon* (Leonard, 1940).³³

The most striking musical differences—genre aside—between these arrangements and those by Salinger are their overall lack of countermelodic activity, absence of extensions to the harmonic framework, and repetitive accompanimental patterns. For example, the opening section/verse of “Will You Remember?” only has two notable musical lines that do not directly participate in either the homophonic doubling and harmonization of the vocal melody or in the “oom-pah” accompaniment pattern (see Figure 26). These two passages might only be loosely considered countermelodies, as their movement occurs only during the brief period of time when the vocal melody is static. As a result, there is no sustained countermelodic material that complements or competes with the melody. A similar situation exists in the arrangement of “Wanting You,” wherein there are almost no contrapuntal lines independent from either the melodic harmonization or the basic accompanimental figures similar to the “oom-pah” of “Will You Remember?” Additionally, though the A section appears six times over the course of this arrangement, the accompaniment remains the same each time; the only variation occurs in the form of a key change roughly two-thirds of the way through the arrangement. Stothart’s harmonic approach remains closely tied to Romberg’s conservative structure throughout and offers very few extensions, to the point where a

³³ Robert Z. Leonard, dir., *Maytime* (Originally released by Metro-Goldwyn-Mayer, 1937. New York, NY: MGM/UA Home Video, 1985), Videocassette (VHS), 132 min.

“Will You Remember?” music by Sigmund Romberg, lyrics by Rida Johnson Young.

Maytime, conductor’s score, 1937 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Leonard, dir., *New Moon* (Originally released by Metro-Goldwyn-Mayer, 1940. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2012), DVD.

New Moon, conductor’s score, 1940 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

“Wanting You” music by Sigmund Romberg, lyrics by Oscar Hammerstein II.

majority of the harmonies are basic triads (see Figure 27). Clearly, Stothart's version of "lushness" primarily relies on the brute force of a large orchestra, the main purpose of which is to heavily double the melody. This often comes at the expense of textural lucidity and, as a result, leaves little room for the arrangement to carve a separate musical space for itself.

More closely aligned to Salinger's lush aesthetic are two arrangements by George Bassman: "You'll Never Know" from *Lady Be Good*, and "Cabin in the Sky" from *Cabin in the Sky* (Minnelli, 1943).³⁴ Both display hints of some of the traits identified in Salinger's arrangements, though they are not deployed in quite the same way. For instance, "You'll Never Know" contains a violin countermelody that continuously runs over the vocal melody and that introduces several dissonances into the texture (see Figure 28). The moving eighth notes in mm. 3, 4, 7, and 8 of the example accentuate their dissonances (elevenths, sharp elevenths, ninths, etc. above the bass) by suddenly jumping into a higher register than the preceding measures. Though such an accompaniment brings these bold upper-register countermelodic gestures to the fore, this passage lacks the particular kind of lushness that is of concern here because the middle register is very thin, thus restricting saturation of the overall texture.

Conversely, in "Cabin in the Sky," Bassman at times obscures contrapuntal activity, as in the first entrance of the chorus (see Figure 29). Here, he elects to harmonize both the melody in the chorus and the countermelody sung by Petunia (played by Ethel

³⁴ "You'll Never Know" music and lyrics by Roger Edens.

Vincente Minnelli, dir., *Cabin in the Sky* (Originally released by Metro-Goldwyn-Mayer, 1943. Turner Entertainment Co. and Warner Home Video, 2006), DVD.

Cabin in the Sky, conductor's score, 1943 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

"Cabin in the Sky" music by Vernon Duke, lyrics by John Latouche.

Waters). Though the two harmonizations weave together in a contrapuntally beautiful way, they are in the same register and thus create a very dense texture that is not balanced by any kind of upper-register activity. A similar countermelodic obfuscation occurs in other portions of the arrangement as a result of a lack of harmonic distinction. For example, in the B section of the chorus sung by Little Joe (played by Eddie “Rochester” Anderson), the violas, cellos, and horns move in direct homophony with the melody, whereas the violins and flutes play a mixture of a rhythmically independent, countermelody-type line in combination with melodic doubling (see Figure 30). Though these two lines infrequently overlap in register, the violin–flute line nevertheless fails to fully emerge from the texture as a musically distinct entity because it directly replicates the original harmonies used to support the melody, rather than introducing alternate or extended harmonies to Duke’s framework. Bassman is clearly gesturing toward a generic kind of lushness; however, his arranging practices tend to lack the simultaneity of multiple layers of contrapuntal and harmonic activity that characterize Salinger’s unique style.

Of the three arrangers under consideration, the one whose style most closely resembles Salinger’s is Leo Arnaud. The correlation is unsurprising, as Arnaud and Salinger worked on many films together at MGM during Salinger’s early years at the studio. Additionally, both began their careers with studies in Paris, though the details of these studies have yet to be confirmed.³⁵ These stylistic similarities are particularly apparent in Arnaud’s arrangement of “Nobody,” from *Strike Up the Band*.³⁶ For instance, their shared preference and skill in ubiquitously utilizing densely harmonized

³⁵ See Conrad Salinger Biography Appendix.

³⁶ “Nobody” music and lyrics by Roger Edens.

melody can be seen in the first A section of this number (see Figure 31). In the first phrase of this section, the woodwinds and strings double the melody in eight-voice, four-part harmony. This harmonization is akin to many seen in Salinger's arrangements in the way it treats melodic passing/neighbor tones, in that Arnaud intensifies these dissonant moments by adding additional passing/neighbor tones to the texture, particularly in mm. 1–3 of the example. Similarly, the moving eighth notes in mm. 2 and 4 of the example feature notable extended harmonies, as with the C¹³ chords in m. 2 and the brief additions of the major seventh, thirteenth, and flat thirteenth (E, D, and Db, respectively) to the F⁹ harmony in m. 4. Arnaud then thins the texture considerably in the second phrase of the section, in order to leave room for the brief woodwind interjections in mm. 6 and 7 and the brass passage in m. 8. Though this section displays many overall similarities in harmonic saturation between Salinger and Arnaud, one of the key differences—as with the Bassman arrangements considered previously—lies in the fact that Arnaud does not simultaneously deploy this rich harmonization with continuous countermelodic activity.

The most notable countermelody in this arrangement is that in the violins in the B section of Chorus 2 (see Figure 32). As with many of the previously examined countermelodies by both Salinger and Bassman, this introduces several dissonances to the texture. For instance, in m. 2, the upper voice of the two-voice countermelody begins on a ninth above the bass before prominently ascending to a major seventh. This countermelody also draws considerable attention to itself through multiple, sudden changes in register and, in turn, the moderately wide ambitus of an octave and a fifth. However, as with the second half of the first A section of “Nobody” and the passage considered in Bassman's arrangement of “You'll Never Know,” this countermelody is

not lushly harmonized in itself and the rest of the texture is relatively thin. As a result, though the countermelody is reminiscent of Salinger in terms of dissonance and gesture, the overall effect of this section ultimately does not match Salinger's version of lushness.

Another arrangement of Arnaud's displays some of the vestiges of arranging practices from operetta numbers—such as “Wanting You” and “Will You Remember”—that still permeated musical comedy during this period: “Do I Love You?” from *For Me and My Gal* (Berkeley, 1942).³⁷ As with the Stothart arrangements examined previously, the orchestra in this number is entirely dedicated to doubling the melody and to a repeated “oom-pah” accompaniment (see Figure 33). The passage reproduced in the example features a virtuosic vocal display by the character Eve Minard (played by Mártha Eggerth) as she successfully attempts to impress vaudeville performer Harry Palmer (played by Gene Kelly) with her “highbrow” singing abilities. The operetta-like orchestral accompaniment is thus dramatically congruous; however, Arnaud does little to aurally distinguish the arrangement as unmistakably his. That is, he does not create space for his own musical voice through contrapuntal, harmonic, or orchestrational inventiveness. The few notable moments, such as the Db^+ triad in m. 12, the $\text{G}^{7(\text{b}5)}$ chord in m. 14, and the somewhat unusual chromatic motion into the cadence in mm. 15–16, do little to offset the overall generic feeling of the arrangement. Though this is an extreme example, it nevertheless demonstrates one potential reason as to why, after Salinger went

³⁷ Busby Berkeley, dir., *For Me and My Gal* (Originally released by Metro-Goldwyn-Mayer, 1942. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD. *For Me and My Gal*, conductor's score, 1942 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).
“Do I Love You?” music by Henri Christiné and E. Ray Goetz, lyrics by Goetz.

under contract to MGM, Arnaud was primarily relegated to arranging for less prestigious fare.

Mature Hollywood Period (1943–1958)

Salinger's unique cultivation of lushness in his arrangements reached its apex as he was under contract to MGM, during which time the studio produced some of its most prestigious and beloved musicals. This section will consider arrangements from throughout Salinger's mature period at MGM in order to demonstrate the further development of the basic musical traits identified in his early Hollywood period. The analysis is broken down into two main groups: The first group of excerpts specifically examines a recurring contrapuntal–orchestrational technique found in many of Salinger's arrangements of this period, whereas the second group is particularly demonstrative of Salinger's harmonic approach. As the lushness of Salinger's arranging style quickly became the standard at MGM, this analysis also includes a sub-section that explores other arrangers' attempts to imitate him.

In his mature style, Salinger consistently deploys an intricate contrapuntal texture with an even greater emphasis on countermelodic material than in his earlier arrangements. During this period, he often combined this technique with a particular orchestrational predilection for the French horn (hereafter simply “horn”). That is, many of Salinger's arrangements feature prominent horn lines that ascend into the horns' upper register and that frequently incorporate an athletic melody and a distinct rhythmic profile from the rest of the orchestral texture. The resulting strident timbre brings the countermelody to the fore, thus emphasizing Salinger's unique musical voice. This

specific technique is absent from Salinger's early Hollywood period, though the prominent horn line in Salinger's arrangement of "We're Going to Balance the Budget" could be seen as a rough prototype of this kind of writing.³⁸ The first prominent example of Salinger's mature horn writing appears in his arrangement of "The Trolley Song" from *Meet Me in St. Louis* (Minnelli, 1944).³⁹

Within the film, "The Trolley Song" appears following the Smiths' going-away party for Lon Smith Jr. Sung primarily by Judy Garland (as the character Esther Smith), the song's vivacity conveys both Esther's excitement at being in love with John Truett and her and her friends' growing anticipation of the 1904 World's Fair, the grounds of which they are on their way to see. Salinger's arrangement—in particular his deft use of counterpoint—complements and augments this energy. Throughout "The Trolley Song," much of the contrapuntal motion derives from a kind of call-and-response between the orchestra and the vocal line, with each exchange occupying roughly one to two measures. The entrance of the horns, however, in the A' section of Chorus 2 introduces a striking new color to the texture and manages to sustain an independent countermelodic line for about 10 measures (see Figure 34). The line begins in unison with the voice before echoing the "stop, stop, stop" melodic gesture in mm. 3–4 of the example. Rather than end here, however, the horns then parallel the sequence in the vocal melody with their own melodic sequence. In characteristic Salinger fashion, this countermelody is more

³⁸ See Figure 4.

³⁹ Vincente Minnelli, dir., *Meet Me in St. Louis* (Originally released by Metro-Goldwyn-Mayer, 1944. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD. *Meet Me in St. Louis*, conductor's score, 1944 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

"The Trolley Song" (a.k.a. "Clang, Clang, Clang, Went the Trolley") music and lyrics by Hugh Martin and Ralph Blane.

intervallically adventurous than the vocal melody in its repeated use of a descending seventh followed by an ascending octave, thus bringing the horns into their mid-upper register. Salinger continues to flaunt this countermelody in mm. 8–12 of the example, where the three-against-two cross-rhythm generated by the triplet in the horns is followed by a series of suspensions as the horns soar above the vocal melody: 4–3 in m. 9; 7–6 in m. 10; 9–8 in m. 12. Though these suspensions are shared with other members of the orchestra, the timbre of the mid-upper register horns is particularly conspicuous amidst the texture that, at this point in the number, is otherwise lacking brass. Indeed, in his mature style, Salinger gravitated toward the horn as a key countermelodic instrument—particularly at moments when his orchestral arrangements reached their most bombastic—much more than any other brass instrument.

Salinger's next major project following *Meet Me in St. Louis* was *Ziegfeld Follies* (Minnelli et al., 1946), wherein almost all of his arrangements feature prominent horn countermelodies.⁴⁰ Of these, “This Heart of Mine” includes a horn line that is already far more adventurous than that seen in “The Trolley Song.”⁴¹ The number is one of a series of unrelated scenes of which the film is constituted, in imitation of the revue format of the original *Follies* productions on Broadway. The scene is an extravagant ball, at which Fred Astaire plays an imposter who flirts with Lucille Bremer's character in an attempt to

⁴⁰ Vincente Minnelli et al., dir., *Ziegfeld Follies* (Originally released by Metro-Goldwyn-Mayer, 1946. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *Ziegfeld Follies*, conductor's score, 1946 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA). *Ziegfeld Follies*, “There's Beauty Everywhere,” piano–vocal score, 1944, Box 14A (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA). *Ziegfeld Follies*, “This Heart of Mine,” piano–vocal score, 1943, Box 14A (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA). Though *Ziegfeld Follies* was not released until April 1946, most of the numbers were completed and recorded as early as spring/summer 1944.

⁴¹ “This Heart of Mine” music by Harry Warren, lyrics by Arthur Freed.

steal her jewelry. During Astaire's opening vocal chorus of the number, the orchestra remains relatively subdued. However, as Astaire and Bremer begin their dance, Salinger's arrangement begins to explore a greater deal of contrapuntal complexity. This reaches a climax in Chorus 3, where Salinger changes the time signature from cut-time to 4/4, thus cutting the tempo in half. The melody in the violins slows to a dirge-like pace, thus allowing Salinger a great deal of room in which to insert his flamboyant contrapuntal texture. The horn countermelody runs continuously throughout the opening eight measures of the chorus, aurally dominating through judiciously timed melodic climaxes and rhythmic variety (see Figure 35). Though some of the woodwind countermelody doubles the horn part, as in "The Trolley Song" the stentorian quality of the horns temporarily renders the woodwinds inaudible, thereby making this the primary countermelody even though it occupies a lower register than the woodwinds. Salinger often uses the various ascents into the upper register as opportunities to add extra emphasis to dissonances, as with the #4–5 appoggiatura in the first full measure, the 9–8 suspension in m. 3, and the strings of chromatic passing tones in m. 7. Though this countermelody occupies approximately the same ambitus as the string melody (a 10th versus an octave), its use of multiple melodic arches clearly gives it a much more musically interesting profile which deliberately calls attention to itself. In addition, Salinger characteristically keeps this countermelody in a separate register from the melody in order to maintain some semblance of clarity in spite of the extremely busy texture. One might accuse Salinger of some heavy-handedness in his use of a large orchestra—certainly a much larger orchestra than that which had been used for *Meet Me*

in *St. Louis*—for presumably the first time.⁴² However, further examples will reveal that he continued these contrapuntal–orchestrational practices well into his later career at MGM.

Just as Salinger reserved his highest degree of contrapuntal extravagance for the dance portion of “This Heart of Mine,” so too does he pull out the proverbial stops in what has become one of his most famous arrangements: “The Heather on the Hill,” from *Brigadoon* (Minnelli, 1954).⁴³ Unlike the version of this number in the Broadway production, here the number is not a duet for Tommy Albright and Fiona Campbell (played by Gene Kelly and Cyd Charisse, respectively) but rather goes through an obligatory single vocal chorus for Tommy before launching into an extended dance sequence, which provides multiple opportunities for Salinger to display his arranging talents alongside the dancing talents of Kelly and Charisse. For instance, in the B section of Chorus 3, Salinger’s horn countermelody competes with what is already a relatively active melody in the upper strings (see Figure 36). In the first four full measures of the example, the third horn (doubled by the cellos) contributes to the restless texture through constant arpeggiations, the first two of which leap into appoggiaturas: maj7–6 in m. 1 and #4–5 in m. 2. As the rest of the orchestra pauses on the second half of m. 3, the first and second horns boldly enter on a repeated ninth above the bass before ascending to the

⁴² According to *Variety* magazine, the orchestra used in *Ziegfeld Follies* was comprised of approximately 100 people. See: “Heavy ‘Follies’ Tune Chore,” *Variety* (Oct. 4, 1944). On the other hand, the music department’s budget for *Meet Me in St. Louis* reveals that most of the musical numbers required an orchestra of between 32 and 35 people. Picture Estimate dated December 9, 1943. *Meet Me in St. Louis*, picture estimate, 1943, Box 17 (Arthur Freed Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

⁴³ Music by Frederick Loewe, lyrics by Alan Jay Lerner. Vincente Minnelli, dir., *Brigadoon* (Originally released by Metro-Goldwyn-Mayer, 1954. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD. *Brigadoon*, conductor’s score, 1954 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

major seventh above the bass in m. 4 in enharmonic anticipation of the melody. In this same measure, the third horn and cellos arpeggiate on a D–F–Ab trichord in spite of the underlying B^{9,maj7} harmony. What follows in mm. 5 and 6 is one of the most active and athletic horn countermelodies Salinger ever wrote, as the unison horns emit a flurry of sixteenth note runs and arpeggios that quickly ascend into their upper register before returning below the treble staff, thus forming an arc that spans an octave and a fifth. As seen in “This Heart of Mine,” the melodic climax of this line also coincides with one of its most dissonant moments as it temporarily lingers on the major seventh at the beginning of m. 6. The horns are also complicit in the bintonality in m. 8, where the treble instruments shift to A major to prepare for the modulation to D major while the bass instruments retain the Eb harmony as if the arrangement were staying in Ab major. Overall, this passage—along with many others in the number—represents Salinger employing the same lushness as that seen in “This Heart of Mine,” though here his approach is clearly more refined in that it achieves a much greater clarity while maintaining textural saturation.

Though Salinger would never quite repeat the opulence of his “Heather on the Hill” arrangement, horn countermelodies would remain a calling card of his through his last major dance arrangements at MGM, most of which would appear in *Silk Stockings* (Mamouliau, 1957).⁴⁴ Though the film features multiple numbers for the dance partnership of Cyd Charisse and Fred Astaire (as the characters Ninotchka Yoschenko and Steve Canfield, respectively), only the title song is a solo dance for Charisse. The

⁴⁴ Music and lyrics by Cole Porter.

Rouben Mamouliau, dir., *Silk Stockings* (Originally released by Metro-Goldwyn-Mayer, 1957. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2003), DVD.
Silk Stockings, conductor’s score, 1957 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

number features a turning point for Yoschenko, as she abandons her “communist” lifestyle and embraces materialistic values—and Canfield’s standards of femininity—by turning in her wool stockings for silk ones and her cotton undergarments for satin. As expected, Salinger’s arrangement features a passage in the first A section of chorus 2 with both a lushly harmonized melody in the upper-register strings and woodwinds and a horn countermelody to fill in part of the middle register (see Figure 37). As seen in the previous examples, this horn line employs a varied and relatively unpredictable rhythm that largely distinguishes it from the rest of the texture. Also typical is the judicious mix of scalar passages and leaps that often seem to go out of their way to avoid the nearest chord tone, as in mm. 3, 5, and 6 of the example. Salinger keenly times these gestures in such a way that, in many cases, the countermelody reserves its leaps for moments of stasis in the string melody. He also continues his practice of using this countermelodic line in combination with the sonorous timbre of the horns in order to draw particular attention to dissonances, including the flat ninths on the respective downbeats of mm. 2 and 6. Though this line is, in some ways, less aggressive than the countermelodies examined in “The Heather on the Hill” and “This Heart of Mine,” it nevertheless demonstrates Salinger’s long-lasting propensity for this particular contrapuntal–orchestrational approach.

This analysis has not been meant to imply that Salinger ceased writing skillful countermelodies in instrumental groups other than the horns during this time period. Rather, the intent has been to demonstrate the continuation and fuller development of the contrapuntal practices identified in his early period in combination with the particular use of this instrumental group that is unique to his mature style. Salinger distinguished

himself from his contemporaries by consistently utilizing the horns in the manner previously described while largely eschewing the rest of the brass family. As stated, the rich, often strident quality achieved by placing the horns in their middle and upper register proved particularly effective in filling out the texture below an upper-register string or woodwind melody. Such was one of Salinger's most recognizable means to generate his version of lushness. At the heart of his mature style, however, lies his bold harmonic approach.

In describing his first visit to their shared bungalow on the MGM lot, Saul Chaplin offers an insight into what, in large part, distinguished Salinger as an arranger:

I was gonna say hello to Connie, but he wasn't there. But, on his piano was a sheet of music. So, I decided I'm gonna see what he was doing—I was curious. I looked at this sheet of manuscript paper . . . and I would have bet anything that it wasn't gonna work. It just wouldn't work! I mean, it was so atonal—I couldn't believe it! And it was a pop tune!⁴⁵

Chaplin's incredulity reveals just how unique Salinger's harmonic approach was. Of course, Salinger's music never truly incorporates atonality in the Schoenbergian sense. However, Salinger's mature style does include even bolder sonorities to the harmonic framework than those seen in his earlier stylistic periods. At times, Salinger's additions and alterations to this framework become more prominent than the songwriter's original harmonies. One of the earliest examples of this expanded vocabulary can be seen in Salinger's arrangement of "There's Beauty Everywhere," the final number from the film *Ziegfeld Follies*.⁴⁶

⁴⁵ Quoted in: "Salinger" radio documentary.

During Salinger's time at MGM, the music department was set up in such a way that the staff worked in a cluster of bungalows, each of which had two separate rooms with a piano, desk, and other basic supplies.

⁴⁶ "There's Beauty Everywhere" music by Harry Warren, lyrics by Arthur Freed.

The title of the number in the film—per the title card preceding the scene—is simply "Beauty."

“There’s Beauty Everywhere” begins with Kathryn Grayson singing the tune before transitioning to an instrumental chorus in which Cyd Charisse and a group of ballerinas dance through a bubble-flooded landscape. Salinger’s arrangement of this particular instrumental/dance chorus displays a rather adventurous harmonic palette, especially so in comparison to the opening vocal chorus (see Figure 38). In the A section of this first chorus, Warren’s harmonic framework does not stray from standard ii–V–I (Fm–Bb–Eb) progressions. Salinger’s accompaniment remains largely congruous with this conservative harmonic motion, though he does occasionally sprinkle the texture with sevenths and ninths, as in mm. 1, 2, 5, and 6. The B section (mm. 9–16 of the example) introduces a chain of fourth-related chords that abruptly shift away from the Eb key area of the A section and that speed up the harmonic motion. In spite of this, the bulk of the interest in the orchestral accompaniment is centered around Salinger’s horn countermelody, rather than harmonic virtuosity. This approach throws the ensuing instrumental chorus into high relief.

In Chorus 2, Salinger asserts his musical voice through a conscious distortion and expansion of the original harmonic framework (see Figure 39). For example, in mm. 1 and 5 of the example, Salinger treats the upper melody note (D) as a member of an A–E–G–B–D neighbor sonority that resolves to Am⁷. This is contrary to the vocal chorus, wherein this same note simply doubled the root of the supporting Bb chord. In the instrumental A section, Salinger also introduces several chord extensions to the harmonization of the melody, as in the flat ninth and seventh in mm. 2 and 6 and the major seventh to minor seventh inner-voice motion in mm. 3 and 7. The flat ninth (Eb) is particularly striking in this context, as the melody doubles the bass note (D), drawing

further emphasis to this dissonance. Additionally, the upper strings and woodwinds are voiced in close position throughout this passage, thus maintaining a textural saturation.

Salinger ratchets up the dissonance level even further in the B section of this chorus (continue to refer to Figure 39, mm. 9–16). For example, in mm. 12 and 14, he uses an octatonic collection (1,2), though the underlying harmonies are E⁷ and D⁷, respectively. This technique generates several cross-relations and highly chromatic contrapuntal lines within the orchestral texture and demonstrates the kind of unusual harmonic language that led Chaplin to describe Salinger's music—however misleadingly—as “atonal.” As in the A section, these harmonic manipulations significantly expand upon and depart from both the opening vocal chorus and, in turn, Warren's framework. A further example from *An American in Paris* (Minnelli, 1951) will demonstrate Salinger's extension of this arranging technique to the harmonization of his own countermelody in addition to the original melody.⁴⁷

The number “Love Is Here to Stay” serves as the film's primary love ballad between Jerry Mulligan (played by Gene Kelly) and Lise Bouvier (played by Leslie Caron) as they meet in private for the first time and dance together by the Seine river. In the final A and B' sections of his arrangement, Salinger employs a particularly lush texture via both countermelodic activity and a dense, often chromatic harmonic palette (see Figure 40a).⁴⁸ Indeed, even a cursory comparison of this score with the published piano–vocal setting reveals that many of Salinger's harmonic shifts and extensions to the overall texture are

⁴⁷ Vincente Minnelli, dir., *An American in Paris* (Originally released by Metro-Goldwyn-Mayer, 1951. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *An American in Paris*, conductor's score, 1951 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

⁴⁸ “Love is Here to Stay” music by George Gershwin, lyrics by Ira Gershwin.

entirely absent from Gershwin's original song (see Figure 40b). As noted in the case of "There's Beauty Everywhere," part of Salinger's mature style includes an even bolder approach to altering and making his own unique additions to a song than that seen in his early efforts to create a lush texture. For instance, during the A section (mm. 1–8 of the examples), the solo horn and then the solo violin carry the melody and Salinger employs the rest of the strings to fill in the middle register with a countermelody in four-part, close-position five-voice harmonization. In the second full measure of the example, the countermelodic strings initially align with Gershwin's original harmony (G^9), but then almost immediately depart as they skip down to a $C\#-F-G\#-B$ tetrachord and then re-ascend to form part of the Dm^{13} chord that Salinger introduces in the second half of the measure. Similarly, the countermelody in m. 6 begins on an $E-F-A-B$ tetrachord—part of Salinger's G^{13} harmony, though the fifth (D) is missing from the texture—and proceeds to chromatically slither its way to the downbeat of m. 8, at which point the strings dramatically ascend into the upper register as they take over the melody for the B' section (mm. 9–16).

Salinger's dissonant style also emerges through the use of cross-relations, as it did in "There's Beauty Everywhere" (continue to refer to Figure 40a), though here such dissonances arise from general chromatic inner-voice movement, rather than octatonicism. For example, the harmonized countermelody in m. 2 generates a fleeting $G\#/G$ cross-relation in the first half of the measure and a similarly brief Bb/B cross-relation on the last eighth note of the measure that anticipates the shift to Gm^7 in m. 3. Likewise, m. 6 features several cross-relations resulting from the harmonized countermelody, as in the Eb/E cross-relation on beat 3, the $D/D\#/Db$ cross-relation on

beat 4, and the double cross-relation of D/Db and B/Bb on the final eighth note of the measure. This final cross-relation gives the impression that it will function as an anticipation, as in mm. 2→3 and mm. 7→8; however, the B in the countermelody carries over and remains in contradiction with the Bb that arrives with the Cm⁷ harmony on the downbeat of m. 7. One might suspect a copyist's error, but the presence of the cautionary Bb marked in the countermelody staff and not in the "rhythm" staff suggests that the dissonance was indeed intentional. As is typical of Salinger, these multiple dissonances create a very thick texture but do not interfere with the registral independence and clarity of the melody. Equally characteristic is the way in which Salinger uses this separation as his own personal musical space, thus drawing attention to his contributions as arranger. A final example will serve to demonstrate Salinger's continued use of these techniques as he approached the end of his career at MGM.

The final example of Salinger's use of harmony in his mature arranging style returns to his arrangement of "The Heather on the Hill," from *Brigadoon* (see Figure 41). The passage under consideration is the final A section of Chorus 2, wherein the melody appears in a tenor register in the unison violas, cellos, and clarinets. Floating above this is a four-part, five-voice harmonized countermelody in the violins that gradually increases in rhythmic activity over the course of the first six measures of the example. Though this passage lacks some of the contrapuntal chromaticism of "There's Beauty Everywhere" and "Love Is Here to Stay," the harmonization nevertheless features a pervasive expansion of Loewe's harmonic framework. For example, in mm. 1–6, Salinger introduces several ninths, elevenths, and thirteenths to the texture and consistently doubles these upper extensions in the violins, thus drawing extra attention to the

dissonance. This opening phrase also includes a striking harmonic alteration in the second half of m. 2. Here, Loewe's original harmonies call for an Eb⁷, which is partially preserved (i.e. the fifth is missing) in the bass and the bassoons and bass clarinet (third staff from the top). However, at this same moment Salinger superimposes an E–G–B–D tetrachord, which disrupts the original Eb⁷ with its inclusion of a B and, more importantly, creates a glaring cross-relation between E and Eb. This manipulation of the harmony also results in a horizontal dissonance in the countermelody, in that the doubled note (B) subsequently leaps a tritone up to F in m. 3. Though Saul Chaplin might not have characterized this arrangement as “atonal,” it is clear that Salinger was continuing to operate under the same basic principles governing the harmonic language of the other examples examined here.

While this analysis of Salinger's mature arrangements is hardly exhaustive, it nevertheless provides a foundation for understanding some of the primary musical technicalities at work within the “lushness” of his style. These techniques are largely derivations and expansions of the basic principles established in Salinger's early Hollywood period. As seen in the examples, Salinger's keen sense of counterpoint and skill in creating memorable countermelodies was often combined in this period with an orchestrational preference for horns in their mid to upper register. This is not to say, of course, that Salinger always assigned the countermelody to the horns, but rather that the consistent appearance of this technique is particular to his arrangements from this time period. Furthermore, the examples have demonstrated that he employed a bold, often chromatic harmonic style that greatly expanded upon—and sometimes openly defied—a songwriter's framework through ubiquitous harmonic extensions, dissonant chord

voicing, chromatic passing sonorities and cross-relations, and even brief dabbling in octatonicism. Similar to his early period, the true core to Salinger's style lay in varied combinations of this audacious harmonic approach with his contrapuntal skill in such a way that allowed his unique musical voice to come to the fore.

Influence on MGM Arrangers

In order to fully appreciate Salinger's musical impact at MGM, it is worthwhile to briefly consider some arrangements that demonstrate his contemporaries' attempts to imitate him. As with the first set of counter-examples, this section is not intended to demean the skilled contributions made by these arrangers, but rather to utilize them as a tool for understanding Salinger's work. For instance, Maurice DePackh's arrangement of "They Say That Falling in Love" from *Annie Get Your Gun* (Sidney, 1950) includes a countermelody in the B section of the first chorus that gestures toward the dramatic breadth of many of Salinger's countermelodies (see Figure 42).⁴⁹ The wide ambitus (two octaves and a fourth) is particularly Salinger-esque, as is the multitude of dissonances in the ascending line m. 2 of the example. Here, the English horn begins the measure on the ninth (Ab) and ascends through both the eleventh (Cb) and the sharp eleventh (C) before the violins pick up the line in m. 3. DePackh also cleverly sustains the momentum in the final two measures of the section by echoing the descending vocal melody (m. 6) in the violins in m. 7 and the clarinet in m. 8. However, he was not wholly successful in his

⁴⁹ *Annie Get Your Gun* music and lyrics by Irving Berlin. George Sidney, dir., *Annie Get Your Gun* (Originally released by Metro-Goldwyn-Mayer, 1950. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2000), DVD. *Annie Get Your Gun*, conductor's score, 1950 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

imitation of Salinger, in that the countermelody is rather rhythmically static and peaks at the same time as the vocal melody (m. 6), thus missing multiple opportunities to assert itself as a separate musical entity.

Somewhat more successful in his imitation of Salinger is Robert Franklyn, who orchestrated almost all of Salinger's MGM arrangements from *Meet Me in St. Louis* (1944) until the end of Salinger's contract at MGM in 1958. It should be noted that Franklyn primarily just did grunt work for Salinger—such as copying out full orchestral scores, filling in bowings, etc.—rather than make the more significant orchestrational decisions, which Salinger did himself. Through this work, Franklyn came to know Salinger's style intimately, as evidenced in his own arrangement of “I'll Never Love You,” from *The Toast of New Orleans* (Taurog, 1950).⁵⁰ The A' section, in particular, demonstrates his assimilation of some of Salinger's harmonic and contrapuntal techniques (see Figure 43). The first four measures feature a somewhat unusual harmonic structure, in that the harmony progresses from $Bb^6 \rightarrow C^7 \rightarrow C^{o7} \rightarrow Bb^6$ over an oscillating Bb/F pedal. Over this, the strings form a divisi countermelody that introduces several extensions to the texture, as with the major seventh and ninth (A and C) to the Bb harmony on the third beat of m. 1. Much more striking, however, is the $F-Gb-A-D$ sonority on the third beat of m. 3 that suggests the kinds of dissonances achieved by Salinger in his use of cross-relations. Franklyn also uses a Salinger-like tenor-register countermelody in the horn and viola in mm. 5–6, which places both registral and metric

⁵⁰ Norman Taurog, dir., *The Toast of New Orleans* (Originally released by Metro-Goldwyn-Mayer, 1950. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD.

The Toast of New Orleans, conductor's score, 1950 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

“I'll Never Love You” music by Nicholas Brodsky, lyrics by Sammy Cahn.

accents on upper appoggiatura figures: 4→3 (E→D#) in m. 5 and 9→8 (F#→E) in m. 6.

The primary countermelodic activity returns to the strings as the section ends. The triplets in m. 7 display Franklyn's ability to deploy a contrapuntal savvy similar to Salinger's, in that the four voices, rather than remaining in parallel motion throughout, judiciously mix a combination of parallel, contrary, and oblique motion both in relation to each other and in relation to the vocal melody. Similarly, the final measure of the example takes advantage of the pause in vocal activity to introduce several simultaneous contrapuntal lines throughout the orchestral texture. In general, the sustained and varied orchestral activity throughout this passage lends it a lush quality that is fairly successful in imitating Salinger.

To round out the brief examination of Salinger's influence at MGM, this analysis returns to the work of Leo Arnaud. His arrangement of "Why Is Love So Crazy?" for *Pagan Love Song* (Alton, 1950), though it was ultimately cut from the film, is still representative of Arnaud's approach as it relates to Salinger's mature style (see Figure 44).⁵¹ In the first A section, Arnaud uses a harmonized countermelody in the upper strings to support the vocal melody, reserving its most active moments for those times when the vocal melody is static. Even the opening gesture of this countermelody could be read as an imitation of Salinger's style, as it opens with a bold descending seventh in the doubled note (Eb→F). Like Salinger, Arnaud highlights his harmonic extensions through this countermelody, as with the doubled thirteenth (F) on the downbeats of mm. 2 and 6

⁵¹ Robert Alton, dir., *Pagan Love Song* (Originally released by Metro-Goldwyn-Mayer, 1950. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2009), DVD.

Pagan Love Song, conductor's score, 1950 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

"Why Is Love So Crazy?" music by Harry Warren, lyrics by Arthur Freed.

and the doubled major seventh (G) in m. 3. In second half the last measure of the example—in preparation for the shift to the B section—Arnaud intensifies the sonic landscape through his use of an octatonic (0,1) sonority in a harmonic move reminiscent of the the B section in Chorus 2 of Salinger’s arrangement of “There’s Beauty Everywhere.”⁵² Though Arnaud’s style certainly warrants an entire study of its own, this brief passage demonstrates some of the reasons why he is often considered to be Salinger’s best imitator.

Conclusion

This chapter has put forth and examined a set of recurring musical practices within Salinger’s music that specifically relate to the concept of lushness and that significantly contribute to the unique aural identifiability of Salinger’s arrangements throughout his career. In short, his version of lushness relies on the combination of prominent counter melodic material with complex, dense harmonizations. Of course, not all of his arrangements feature the contrapuntal intricacy, orchestrational trends, and harmonic boldness of some of the examples examined here. Nevertheless, he always found a manner in which to place his proverbial “stamp” on a musical number. This aspect of Salinger’s music is highly compelling and begs a fuller account of his music’s position within larger aesthetic movements at the MGM studio. In order to address these crucial issues, the ensuing chapters will seek to position Salinger’s cultivation of this highly

⁵² See Figure 39.

personal style as a queer artistic statement that resonates in a particularly productive manner with camp aesthetics.⁵³

⁵³ Regarding terminology: I follow the common practice within this scholarly realm of using the terms “gay,” “queer,” and “homosexual” as follows: “Homosexual” refers specifically to an individual who engages in same-sex activity. “Gay” is used to signal the identity politics surrounding self-identification and “coming out.” Finally, “queer” registers plural meanings of gender and sexual nonconformity.

Appendix 1. Musical Examples.

This musical score shows the string parts for the first four measures of the Refrain 1 of "Song of the Razorbacks". The instruments are Violin A, Violin B, Steel guitar, Viola, Cello, and Bass. The key signature is two sharps (F# and C#), and the time signature is common time (C). The Violin A and Viola parts feature long, sustained notes with slurs, while the Violin B, Steel guitar, Cello, and Bass parts play a rhythmic pattern of quarter notes and rests.

Figure 1. "Song of the Razorbacks," Refrain 1, mm. 1–4. String parts only.

This musical score shows the transition melody from Refrain 1 to Verse 2. It is written in a single staff with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, creating a rhythmic and melodic bridge between the two sections.

Figure 2. "Song of the Razorbacks," Transition melody from Refrain 1 to Verse 2.

The image displays a musical score for the orchestral parts of "Song of the Razorbacks," Verse 3. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into two systems. The first system includes staves for Oboe, Flute, Alto Sax, Tenor Sax, Baritone Sax, Trumpet 1-2, Trumpet 3-4, Trombone 1-2, Tuba, Drums, Piano, Accordion, and Banjo. The second system includes staves for Violin A, Violin B, Violin C, Viola, Cello, and Bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes a bass line with a steady eighth-note rhythm. The drums provide a steady beat with occasional accents. The strings play a melodic line with a mix of eighth and sixteenth notes. The woodwinds and brass provide harmonic support with various melodic and harmonic lines.

Figure 3. “Song of the Razorbacks,” Verse 3. Orchestral parts only.

The first system of the musical score for 'The Little Boat' features five staves. The Piccolo staff is in treble clef with a key signature of one flat and a 2/4 time signature. The Oboe, Clarinet 1, and Clarinet 2 staves are also in treble clef with the same key signature and time signature. The Bassoon staff is in bass clef with the same key signature and time signature. The music is written for a woodwind quintet, with the Piccolo playing a melodic line, the Oboe and Clarinets providing harmonic support, and the Bassoon playing a bass line. The score is written in a standard musical notation style with notes, rests, and dynamic markings.

Horn
 C
 Trumpet 1
 A
 Trumpet 2-3
 Trombone

Musical score for measures 1-4. The score is written for four parts: Horn (C), Trumpet 1 (A), Trumpet 2-3, and Trombone. The key signature is one sharp (F#) and the time signature is 2/4. The Horn part starts with a forte (*f*) dynamic. The Trumpet 1 part starts with a mezzo-forte (*mf*) dynamic. The Trumpet 2-3 and Trombone parts start with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, and slurs.

The musical score for 'The Wind' by The Beatles is presented in a three-staff format. The top staff is for Drums, the middle for Harp, and the bottom for Piano. The key signature is one flat (B-flat) and the time signature is 2/4. The Drums part features a consistent pattern of eighth notes. The Harp part consists of chords and single notes. The Piano part features a complex arrangement of chords and single notes, including a double bar line and a repeat sign in the middle of the piece.

Violin A-C

A

Violin B

Viola

Viola

C

Cello

9

Picc. B

Ob.

Cl. 1

Cl. 2

Bsn.

C Hn.

Tpt. 1 A

Tpt. 2-3

Tbn.

Dr.

Hp.

Pno.

Vln. A-C A

Vln. B

Vla.

Vla.

Vc.

Cb.

Gliss.

Figure 4. “We’re Going to Balance the Budget,” Chorus 2, A section. Orchestral parts only.

Oboe
 Alto Sax
 Alto Sax
 Tenor Sax
 Tenor Sax
 Horn
 Trumpet 1
 Trumpet 2
 Trumpet 3
 Trombone
 Harp
 Piano
 Violin A-C
 Violin B
 Viola
 Viola
 Cello
 Bass

Figure 5. “Take and Take and Take,” Chorus 3, final A section.

Oboe

Alto Sax

Alto Sax

Tenor Sax

Bass Clarinet

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone

Drums

Harp

Piano

Violin A

Violin B

Violin C

Cello

Bass

Ob.

A. Sx.

A. Sx.

T. Sx.

B. Cl.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn.

Dr.

Hp.

Pno.

Vln. A

Vln. B

Vln. C

Vc.

Cb.

Figure 6. “I’ve Gone Romantic on You,” A section.

The musical score is for the first A section of "Down With Love," measures 1 through 4. The instrumentation includes Alto Sax, Tenor Sax, Trumpet in Bb 1, 2, and 3, Trombone, Drums, Piano, Violin A, B, and C, Cello, and Bass. The key signature is Bb major (two flats). The tempo is marked '8va' (Allegretto). The score shows the first four measures of the first A section. A box highlights the melodic lines of the Alto Sax, Tenor Sax, and Violin A, B, and C in measures 3 and 4.

Figure 7. “Down With Love,” first A section, mm. 1–4.

The musical score is for the first B section of "Down With Love," measures 5-8. The instrumentation includes Alto Sax, Tenor Sax, Trumpet in B \flat 1, 2, and 3, Trombone, Drums, Piano, Violin A, B, and C, Cello, and Bass. The score is written in 4/4 time with a key signature of two flats (B \flat and E \flat). A box highlights the piano and saxophone parts in measures 5-8. The piano part features a melodic line in the right hand and a bass line in the left hand. The saxophone parts (Alto and Tenor) play a similar melodic line. The trumpet and trombone parts play a rhythmic pattern. The drums play a steady beat. The violin and cello parts play a rhythmic pattern. The bass part plays a rhythmic pattern.

Figure 8. “Down With Love,” first B section, mm. 5–8.

English Horn

Alto Sax

Flute

Tenor Sax

Bass Clarinet

Harp

Violin A

Violin B

Violin C

Cello

Bass

The musical score is for page 71 and consists of eleven staves. The top five staves are for woodwinds: English Horn, Alto Sax, Flute, Tenor Sax, and Bass Clarinet. The sixth staff is for the Harp, which is split into two parts. The bottom five staves are for strings: Violin A, Violin B, Violin C, Cello, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The score features various musical notations including eighth notes, quarter notes, half notes, and full notes, as well as rests and dynamic markings. The woodwinds and strings play a melodic line, while the Harp provides a harmonic accompaniment.

5

The musical score is arranged in ten staves, each labeled on the left. The instruments and their parts are as follows:

- E. Hn. (Euphonium):** Treble clef, key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter rest.
- A. Sx. (Alto Saxophone):** Treble clef, key signature of two sharps (F#, C#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- Fl. (Flute):** Treble clef, key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter rest.
- T. Sx. (Tenor Saxophone):** Treble clef, key signature of two sharps (F#, C#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- B. Cl. (Baritone Clarinet):** Treble clef, key signature of two sharps (F#, C#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- Hp. (Harp):** Grand staff (treble and bass clefs). The right hand plays chords of G4-A4, B4-C5, and D5, while the left hand plays a steady quarter-note bass line of G3, A3, B3, and C4.
- Vln. A (Violin A):** Treble clef, key signature of one sharp (F#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- Vln. B (Violin B):** Treble clef, key signature of one sharp (F#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- Vln. C (Violin C):** Treble clef, key signature of one sharp (F#). The part consists of half notes G4, A4, B4, and C5, followed by a quarter rest.
- Vc. (Violoncello):** Bass clef, key signature of one sharp (F#). The part consists of half notes G3, A3, B3, and C4, followed by a quarter rest.
- Cb. (Cello):** Bass clef, key signature of one sharp (F#). The part consists of half notes G3, A3, B3, and C4, followed by a quarter rest.

The score is written in 4/4 time and spans four measures. The key signature is one sharp (F#). The tempo and style are indicated by the title "Moanin' in the Mornin'".

Figure 9. “Moanin’ in the Mornin’,” first A section.

English Horn

Alto Sax

Baritone Sax

Tenor Sax

Bass Clarinet

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Trombone

Violin A

Violin B

Violin C

Cello

Bass

Hat

Cup mute

Cup mute

Cup mute

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for 13 instruments: English Horn, Alto Sax, Baritone Sax, Tenor Sax, Bass Clarinet, Trumpet in B \flat 1, Trumpet in B \flat 2, Trumpet in B \flat 3, Trombone, Violin A, Violin B, Violin C, Cello, and Bass. The music is in 4/4 time and features a key signature of one sharp (F#). The woodwind section (English Horn, Alto Sax, Baritone Sax, Tenor Sax, Bass Clarinet) plays a melodic line with various articulations and slurs. The brass section (Trumpets and Trombone) has a more rhythmic role, with the trumpets using cup mutes. The Trombone part includes a 'Hat' marking. The string section (Violins A, B, C, Cello, Bass) provides harmonic support with sustained notes and some melodic movement. The score is divided into measures by vertical bar lines, and some sections are enclosed in boxes to indicate specific performance techniques or groupings.

5

E. Hn.

A. Sax.

B. Sax.

T. Sax.

B. Cl.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Tbn.

Vln. A

Vln. B

Vln. C

Vc.

Cb.

Hat

Hat

Hat

Figure 10. “Moanin’ in the Mornin’,” A’ section.

I'll be so glad when I have grown some, for by my-self

Vns.

I get so lone-some, and I hope and pray for the day when I'll be sweet six -

teen. Then, I won't have to be an in - be - tween.

Figure 11. “In-Between,” Final A section.

A Vns.

Trb.+Celli

8va - - - - -

Saxes

5

9 B

The musical score consists of three systems, each with three staves. The first system, labeled 'A', has a Violins (Vns.) staff with sustained chords, a Trumpets and Cellos (Trb.+Celli) staff with a melodic line, and a Saxophones (Saxes) staff that is mostly silent. The second system, labeled '5', continues the Vns. and Trb.+Celli parts, with Saxophones entering in the third measure. The third system, labeled '9 B', features a new section with various instruments, including a staff with a melodic line and a staff with sustained chords. The score is written in 3/4 time with a key signature of one flat (Bb).

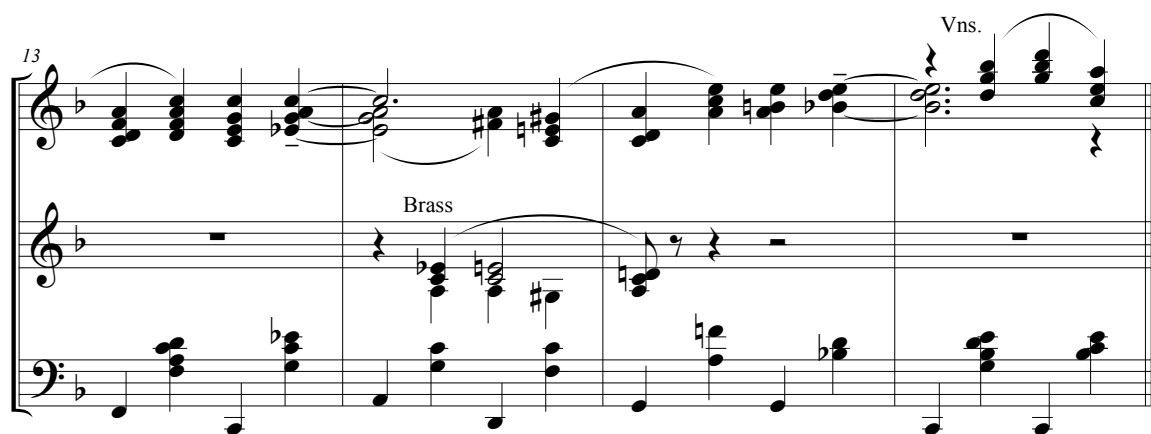


Figure 12. “Our Love Affair,” Chorus 4, A and B sections.

Vns.

Trb.

5

8va

Figure 13. “Our Love Affair,” Chorus 4, second A section.

The image displays a musical score for the first A section of the song "I'm Always Chasing Rainbows." The score is written for a vocal part and a four-piece instrumental ensemble (Oboe, Flute, Strings, and Bass).

First System (Measures 1-4):

- Vocal:** The melody begins with a whole note "I'm" (measure 1), followed by eighth notes "al - ways chas - ing" (measures 2-3), a half note "rain" (measure 4), and a whole note "bows" (measure 5).
- Ob.:** Plays a melodic line in measures 1-2, then rests in measure 3, and resumes in measure 4.
- Fl.:** Rests in measures 1-2, then plays a melodic line in measures 3-4.
- Strgs.:** Provides harmonic support with chords and moving lines in the bass and treble staves.

Second System (Measures 5-8):

- Vocal:** Continues with eighth notes "watch - ing" (measure 5), eighth notes "clouds drift - ing" (measures 6-7), and a half note "by" (measure 8).
- Ob.:** Continues its melodic line, featuring a prominent eighth-note pattern in measures 6-7.
- Fl.:** Continues its melodic line, also featuring eighth-note patterns.
- Strgs.:** Continues the harmonic accompaniment, with the bass line providing a steady pulse.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Figure 14. "I'm Always Chasing Rainbows," first A section.

I'm al - ways chas - ing rain - bows

Vns.

cresc.

5

Wait - ing to find a lit - tle blue bird in vain

subito *p*

espr.

Rall.

Figure 15. “I’m Always Chasing Rainbows,” A’ section.

Lone - ly men with lone - ly eyes are seek - ing her in vain, Her...

Str.+W.W.

Figure 16a. “The Last Time I Saw Paris,” Verse 1, mm. 9–12.

Chil-dren who ap - plaud - ed Punch and Ju - dy in the park, And...

Str.+W.W.

Figure 16b. “The Last Time I Saw Paris,” Verse 2, mm. 9–12.

Rall.

She has left the Seine The...

Str.+W.W.

Figure 17a. “The Last Time I Saw Paris,” end of Verse 1.

Rall.

till the town went dark. The...

Str.+W.W.

Figure 17b. “The Last Time I Saw Paris,” end of Verse 2.

The last time I saw Par - is Her heart was warm and gay, I

Str.+W.W.

5
heard the laugh - ter of her heart in ev - ry street ca - fé. The...

Str.+W.W.

Figure 18a. “The Last Time I Saw Paris,” Chorus 1, first A section.

The last time I saw Par - is Her heart was warm and gay. No...

Str.+W.W.

Figure 18b. “The Last Time I Saw Paris,” Chorus 1, A’ section, mm. 1–4.

The last time I saw Par - is Her heart was warm and gay, I

Str.+W.W.

5

heard the laugh - ter of her heart in ev - ry street ca fé. The...

Figure 18c. “The Last Time I Saw Paris,” Chorus 2, first A section.

The last time I saw Par - is Her trees were dressed for spring, and

lov - ers walked be - neath those trees, and birds had songs to sing. I

Str.+W.W.

5

Figure 18d. “The Last Time I Saw Paris,” Chorus 2, second A section.

The last time I saw Par - is Her heart was warm and gay. No...

Str.+W.W.

Figure 18e. “The Last Time I Saw Paris,” Chorus 2, A’ section, mm. 1–4.

I dodged the same old tax - i cabs that I had dodged for years; The

cho - rus of the squeak - y horns was mu - sic to my ears. The...

Strgs.+WW.+
Xylo.

5

Figure 19a. “The Last Time I Saw Paris,” Chorus 1, B section.

I dodged the same old tax - i cabs that I had dodged for years; The

cho - rus of the squeak - y horns was mu - sic to my ears. The...

Strgs.+WW.+
Xylo.

5

Figure 19b. “The Last Time I Saw Paris,” Chorus 2, B section.

The image displays a musical score for the Chorus 3, A section of the song "How About You?". The score is written for a string ensemble, with the word "Strings" written above the first staff. It consists of two systems of three staves each (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various string techniques such as triplets, slurs, and dynamic markings like *pp* (pianissimo) and *ppp* (pianissimissimo). The score is presented in a clean, black-and-white format with standard musical notation.

Figure 20. “How About You?” Chorus 3, A section.

The image displays a musical score for the B section of the Chorus 3 of the song "How About You?". The score is organized into two systems. The first system includes staves for Violins (Vns.), Trumpets (Tpt.), and Tubas (Tbn.). The Violin staff (top) features a melodic line with eighth and sixteenth notes, some beamed together. The Trumpet and Tuba staves (middle and bottom) provide harmonic support with block chords and some moving lines. The second system begins at measure 5, indicated by a '5' above the first staff. It continues the musical themes established in the first system, with the Violin staff showing more complex rhythmic patterns and the lower staves maintaining the harmonic foundation. The key signature is one sharp (F#), and the time signature is 4/4.

Figure 21. “How About You?” Chorus 3, B section.

...fate sup-plies a mate. It's all ban - na - nas. They're writ - in'...

The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line is on a single staff. The piano accompaniment consists of four staves: W.W. (Woodwinds), Hn. (Horn), Str. (Strings), and Fl. (Flute). The W.W. staff has a box around the first two measures. The Hn. staff has a box around the first two measures. The Str. staff has a box around the first two measures. The Fl. staff has a box around the first two measures. The piano accompaniment features a variety of musical notations, including chords, single notes, and triplets. The vocal line is a simple melody with lyrics underneath.

Figure 22. “But Not For Me,” End of Verse.

...fool to fall and get that way Heigh-Ho! A -

WW.

Str.

5

las! And al so lack - a - day Al-though I...

Figure 23. “But Not For Me,” second A section.

...songs of love but not for me A luck - y

Hn.

Str.

Fl.+Cl.

5

star's a - bove but not for me with love to...

Fl.+Cl.

Hn.

Hp.

Figure 24. "But Not For Me," first A section.

...lead the way I've found more skies of gray than an - y...

Hn.

Str.

Figure 25. “But Not For Me,” first B section, mm. 1–4.

...years that are com-ing can bring time to make me for-get, dear, the day. ____ I'll

Str.+W.W.

love you in life's gray De - cem - ber, the same as I love you to - day ____ My

heart, ev-er young, will re-mem - ber the thrill it knew this day in May.

Figure 26. "Will You Remember?" Part 1/Verse, mm. 9–20.

Want - ing you, _____ ev' - ry day I am want - ing you, _____ ev' - ry night I am

Str.+W.W.

3
long - ing to _____ hold you close to my ea - ger breast.

Figure 27. “Wanting You,” Part 2/Chorus 1, first A section.

The image displays a musical score for the A' section of the song "You'll Never Know". It consists of two systems of music, each with a vocal line, a string accompaniment (Str.), and a piano/wind accompaniment (Pno.+W.W.).

System 1:

- Vocal:** The melody begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "You'll nev-er know how good a book may be till you've read it." The melody is written in a 7/8 time signature.
- Str. (String):** The string accompaniment is written in a treble clef with a key signature of one flat. It features a series of chords and melodic lines that support the vocal melody.
- Pno.+W.W. (Piano/Wind):** The piano and wind accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It includes a bass line with a prominent eighth-note pattern and a treble line with chords and melodic fragments.

System 2:

- Vocal:** The vocal line continues with the lyrics "You'll nev-er know what one kind word can do, till you've said it." The melody is written in a treble clef with a key signature of one flat.
- Str. (String):** The string accompaniment continues with a treble clef and a key signature of one flat, maintaining the harmonic support for the vocal line.
- Pno.+W.W. (Piano/Wind):** The piano and wind accompaniment continues in a grand staff with a key signature of one flat, featuring a consistent bass line and treble accompaniment.

Figure 28. "You'll Never Know," A' section.

Waters

There's a lit - tle ca - bin in the sky - mis - ter...

Choir with Va., Cello, Hn.

Hum For...

Vns.+Fl.

Figure 29. “Cabin in the Sky,” Chorus 3, first A section, mm. 1–4.

Rochester

Ca - bin life may be sweet, but it sounds so in - com - plete, I pre -

Va.+
Cello+Hn.

Strgs.+Fl.

5

fer my ea - sy street right now.

Figure 30. “Cabin in the Sky,” Chorus 2, B section.

Ro-me - o had Ju - li - et and Lou-is the six-teenth had An-toin - ette, but

WW.

Strgs.

5

I ain't got no - bo - dy, and no - bo-dy's got me.

Ob.

Fl.

Cl.

Br.

Figure 31. “Nobody,” Chorus 1, first A section.

Bar - ba - sol has Sing - ing Sam, Met - ro Gold-wyn has May - er,

W.W.

Str.

5

Ma-ry had her lit - tle lamb, but here I am hop-ing and mum-bling and mop-ing with no-one to care.

B.Cl.

Figure 32. “Nobody,” Chorus 2, B section.

First system of a musical score. The vocal line (top staff) begins with a whole rest, followed by a melodic phrase starting on a half note. The lyrics "Ah" are written below the first measure. The piano and strings (Pno.+Str.) accompaniment (bottom staves) features a series of chords and a melodic line in the right hand, with a sustained note in the left hand.

Second system of the musical score, starting at measure 5. The vocal line continues with a melodic phrase. The lyrics "Ah" are written below the first measure. The piano and strings accompaniment includes a sustained chord in the right hand and a melodic line in the left hand. A clarinet (Cls.) entry is indicated in the right hand of the piano part.

Third system of the musical score, starting at measure 9. The vocal line features a melodic phrase with the lyrics "Ah" repeated three times. The piano and strings accompaniment includes a sustained chord in the right hand and a melodic line in the left hand. A box highlights the final two measures of the piano part.

13

rit.

Ah Ah Ah

Figure 33. “Do I Love You?,” Chorus 2, A and B sections.

"Stop, stop, stop" went my heart - strings As he

Str.+WW.

*Horn

5

start - ed to go, then I start - ed to know how it

9

feels _____ when the u - ni - verse...

The musical score is for the Chorus 2, A' section of "The Trolley Song," measures 9-20. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The score includes a vocal line, a piano accompaniment, and a bass line. The vocal line starts with the word "feels" and continues with "when the u - ni - verse...". The piano accompaniment features a box highlighting a specific section of the melody. The bass line provides a rhythmic foundation with eighth and quarter notes.

Figure 34. "The Trolley Song," Chorus 2, A' section, mm. 9–20.

Strgs.

WW.

*Horns

Trpts.

Horns

5

(Hns.)

Figure 35. “This Heart of Mine,” Chorus 3, first A section.

The musical score for "The Heather on the Hill," Chorus 3, B section, is presented in two systems. The first system consists of six staves:

- Vns.+E.Hn.:** Violins and English Horns, featuring a melodic line with eighth and sixteenth notes.
- WW.:** Woodwinds, providing harmonic support with chords and moving lines.
- Bells:** A bell line that is mostly silent, with a short melodic phrase in the fourth measure.
- *Hn. 3+Cello:** A staff for the third horn and cello, showing a melodic line with eighth notes.
- Va.+Bn.:** Viola and Bassoon, playing a sustained harmonic line.
- Bass Cl.+Bass:** Bass Clarinet and Bass, providing a low harmonic foundation.

The second system consists of four staves:

- Vns.+WW.:** Violins and Woodwinds, continuing the melodic and harmonic themes.
- *Hns.:** A staff for the horns, showing a melodic line with eighth notes.
- Hp.:** Harp, providing a sustained harmonic background.
- Trpts.:** Trumpets, playing a melodic line with eighth notes.

The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 36. "The Heather on the Hill," Chorus 3, B section.

Strgs.
+WW.

*Horns

Tbs.+Vlc.

Bns.+B.Cl.

Bass

5

3

3

Figure 37. “Silk Stockings,” Chorus 2, first A section.

A

There's beau - ty ev' - ry - where _____ that

Strgs.

WW.+Brass

5

ev' - ry - one can share _____ A

9 B

love - ly world can be un - furled to

Hn.

Vlc.

13

those who see and care _____ We...

Figure 38. “There’s Beauty Everywhere,” Chorus 1, A and B sections.

A *8va*

Strgs.+WW.

Hp.+Rhythm

Hns.+Bn.+B.Cl.

5 *8va*

The musical score is divided into two systems. The first system, measures 9-12, is labeled 'B' and '8va' at the top. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The second system, measures 13-16, is labeled '13' at the start and 'Brass' in the middle. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 39. “There’s Beauty Everywhere,” Chorus 2, A and B sections.

A

Strgs.+ WW.

Solo Vln.

Strgs.

Hn. (solo)

Cls.

5

Strgs.+ WW.

Pno.+Hp.

E.Hn.+Vla.

9

B

Hns.

13 Solo Vln.

5 solo strgs.

Hp.

Figure 40a. “Love Is Here to Stay,” Chorus 3 (abbreviated), final A and B sections.

A

But, oh my dear, Our love is here to stay;

To - geth - er we're go - ing a long, long way.

B

In time the Rock-es may crum-ble, Gib - ral - tar may tum-ble, They're on - ly made of

clay, But our love is here to stay.

Figure 40b. “Love Is Here to Stay,” Piano-vocal score, final A and B sections.

The musical score for "The Heather on the Hill," Chorus 2, final A section, is presented in two systems. The first system (measures 1-4) features the following instruments and parts:

- Vns.:** Violins, playing a melodic line with triplets.
- Va.+Vlc.+Cls.:** Viola, Violoncello, and Clarinet, playing a melodic line with triplets.
- Bsns.:** Bassoons, playing a melodic line with triplets.
- +B. Clar.:** Bass Clarinet, playing a melodic line with triplets.
- Bass+Hp.:** Bass and Harp, playing a melodic line with triplets.
- Hn.:** Horn, playing a melodic line with triplets.

The second system (measures 5-8) features the following instruments and parts:

- Vns.:** Violins, playing a melodic line with triplets.
- Vns.+Bells+Celeste:** Violins, Bells, and Celeste, playing a melodic line with triplets.
- E.Hn.+Va.+Vlc.:** English Horn, Viola, and Violoncello, playing a melodic line with triplets.
- Strgs.:** Strings, playing a melodic line with triplets.
- WW.:** Woodwinds, playing a melodic line with triplets.
- Hns.:** Horns, playing a melodic line with triplets.

Figure 41. "The Heather on the Hill," Chorus 2, final A section.

I can't re-call who said it, I know I nev-er read it, I

Vns.

Cls.

E.Hn.

Vlc.

Hns.

Va.

+8va

5

on-ly know they tell me that love is grand and...

(8va)

Cls.

(E.Hn.)

Fl.+Bells

Clar.

3

Figure 42. “They Say That Falling in Love,” Chorus 1, B section.

While I sur - ren - der, I'll bring words warm and ten - der, but

no words I bring will say the us - u - al thing. The...

Figure 43. “I’ll Never Love You” (Café version), A’ section.

Why is love so cra - zy?

Vns.

Cls.

Vla.+Rhythm

Vlc.

5

Why is there no cure?

Figure 44. “Why Is Love So Crazy?” (Esther Williams version), first A section.

Appendix 2. Form diagrams and lyrics.

“Song of the Razorbacks”⁵⁴

Verse 1

Oh, there ain't no job in Omaha
But that don't bother me
If there ain't no job in Omaha
There's a job in Tangadee

Refrain

So, we're goin'
Yes, we're goin'
To the promised land of three square meals a day
There we're goin'
Where we're goin'
Oh, we don't know where we're goin'
But we're on our way

Verse 2

Oh, there ain't no money to be made
Way down in Santa Fe
But they're eating orange marmalade
In Harrisburg, PA

(Refrain)

Verse 3

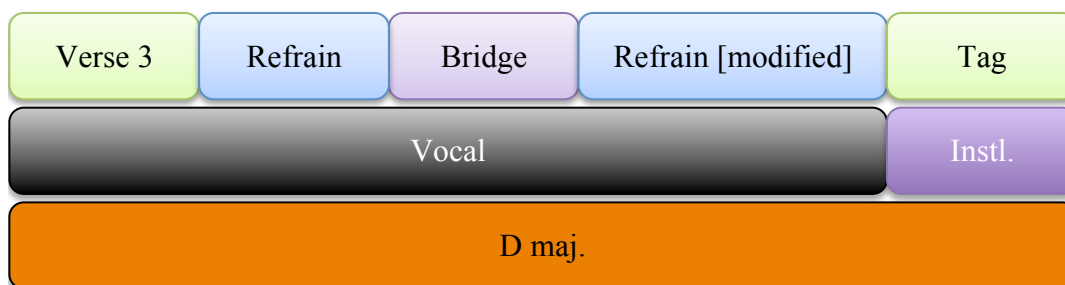
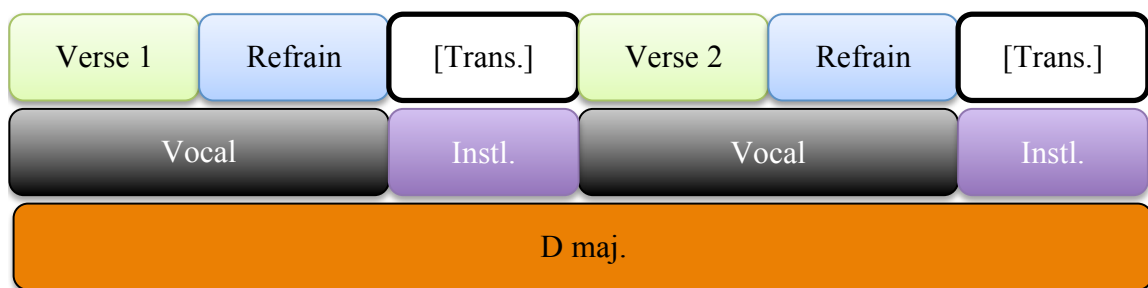
If there ain't no steak in Buffalo
A man ain't out of luck
If there ain't no steak in Buffalo
Then [unintelligible]

(Refrain)

Bridge

Oh, the gals are mean
In Aberdeen
And picky in Duquesne
But in Watertown
They all come down
To meet you at the train

⁵⁴ The lyrics to this number have been transcribed—to the best of the author's ability—from the Texaco radio broadcast cited in this chapter (cf note 5). Apparently, no full copy of the lyrics exists, either published or unpublished. See: Dorothy Hart and Robert Kimball, eds. *The Complete Lyrics of Lorenz Hart* (New York: Da Capo Press, 1995).



“We’re Going to Balance the Budget”

Verse

Shoot your cameras, fly your flags
 Loosen up your money bags
 Spread the good news throughout the land
 Open that mike up, and strike up the band

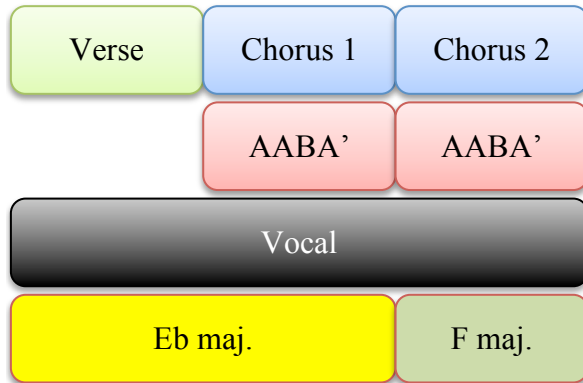
Chorus

A Tune up, bluebird, you’re going to sing
 Swing out, church bells, you’re going to ring
 Take aim, Cupid, you’re gonna go “bing”
 We’re going to balance the budget

A Cheer up, farmer, you’ll buy a new car
 Wake up, landlord, and open the bar
 Come out, rainbow, wherever you are
 We’re going to balance the budget

B Ta-ta-ta!
 Hear the horn of plenty blow
 Ta-ta-ta!
 The dollar bills will flow

A’ Yankee Doodle, we’re letting you know
 We’re going to balance the budget



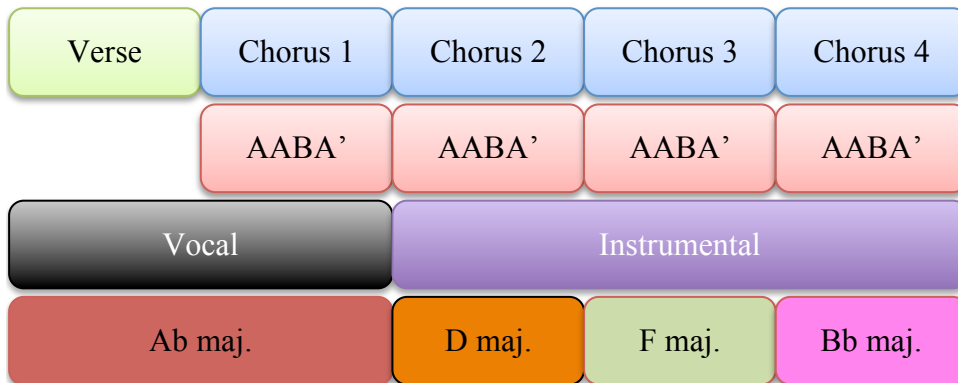
“Take and Take and Take”

Verse

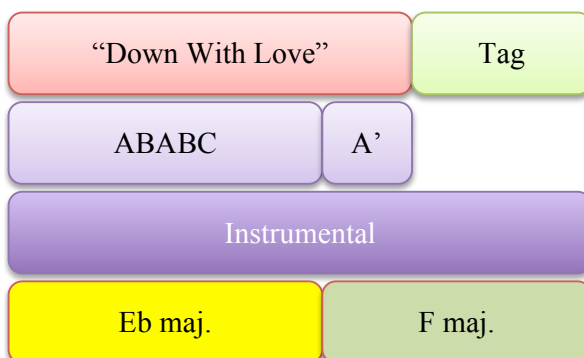
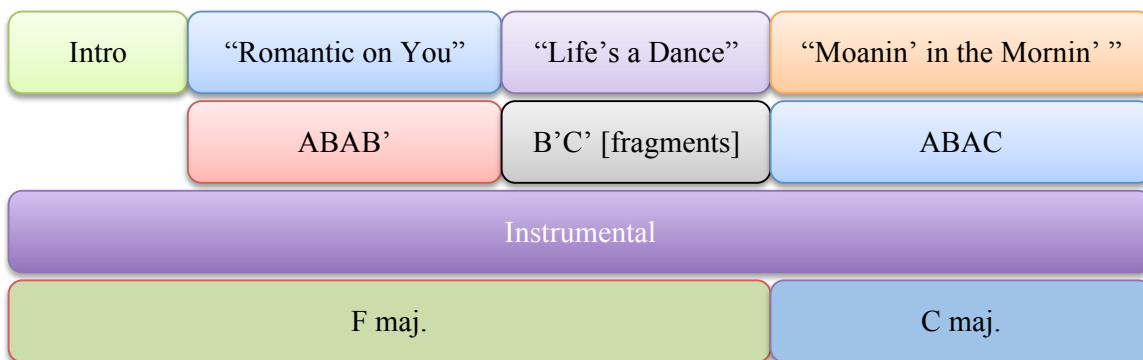
When a man meets a man on a train
 He doesn't talk of crops and rain
 When a man sees a musical show
 He likes the first or second row
 And the man on the train
 Who won't speak of the rain
 And the man at the show
 In the very first row
 No matter what place they're in
 Are brothers under the skin

Chorus

A You take your brains
 You take your gold
 I'll take my beauty
 And take and take and take
 A While I take pains
 Not to grow old
 I'll take my beauty
 And make and make and make
 B Beware, rich girls
 Smart girls, beware
 Of a fancy rag
 A shapely bone
 A lovely hank o' hair
 A' I can't sew a stitch
 Can't bake a cake
 But watch this cutie
 Take the cake for beauty
 Take and take and take



Hooray for What!: entr'acte



“In-Between”

Verse

Fifteen thousand times a day
I hear a voice within me say
Hide yourself behind a screen
You shouldn't be heard; you shouldn't be seen
You're just an awful in-between

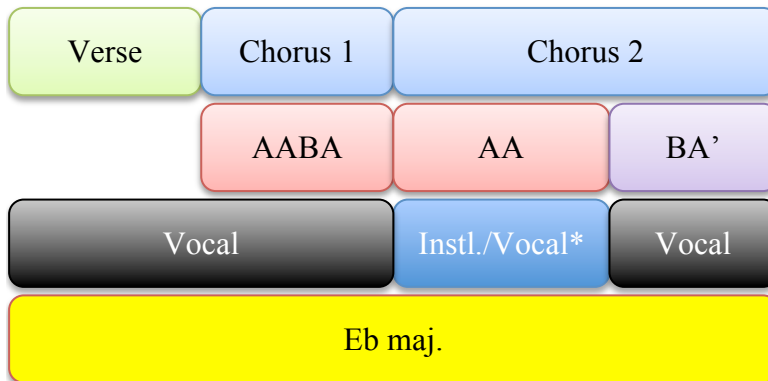
Chorus 1

- A I'm past the stage of doll and carriage
And not the age to think of marriage
I'm too old for toys
And I'm too young for boys
I'm just an in-between
- A I'm not a child; all children bore me
I'm not grown-up; grown-ups ignore me
And in ev'ry sense
I'm just on the fence
I'm just an in-between
- B I'll be glad when mama lets me go to dances
And have romances
I'll be glad to have a party dress that boys will adore
A dress that touches the floor
- A I'm sick and tired of bedtime stories
I'm so inspired by love and glories
But, I guess it's no use
I still get Mother Goose
I'm just an in-between

Chorus 2

- [Spoken]
- A I'm allowed to go to picture shows; that is, if nurse is feeling able
But we only go to Mickey Mouse; I'm not allowed Clark Gable
[Sung]
It's such an imposition
For a girl who's got ambition
To be an in-between
[Spoken]
- A My dad says I should bother more about my lack of grammar
The only thing that bothers me is my lack of glamour
Why, if I could use lipstick and a powder puff
Who knows, I might be Garbo—in the rough
[Sung]
Instead of in-between
- B I'll be glad when Uncle Jim can't call me “precious child”
That simply drives me wild
I'll be glad to have a date that doesn't grow on a tree

A' A date that's not history
 I'll be so glad when I have grown some
 All by myself, I get so lonesome
 And I hope and pray
 For the day
 When I'll be sweet sixteen
 Then, I won't have to be an in-between



*The beginning of both of these A sections features an instrumental version of the melody with a spoken narration. However, the final phrase of both of these sections is sung.

“Our Love Affair”

Chorus 1

A Our love affair will be such fun
 We'll be the envy of ev'ryone
 B Those famous lovers—we'll make them forget
 From Adam and Eve, to Scarlett and Rhett
 A When youth has had its merry fling
 We'll spend our ev'nings remembering
 C Two happy people who say on the square
 Isn't ours a lovely love affair?

Verse

Here we are, two very bewildered people
 Here we are, two babes that are lost in the wood
 We're not quite certain what has happened to us
 This lovely thing that's so marvelous
 But right from here, the future looks awfully good

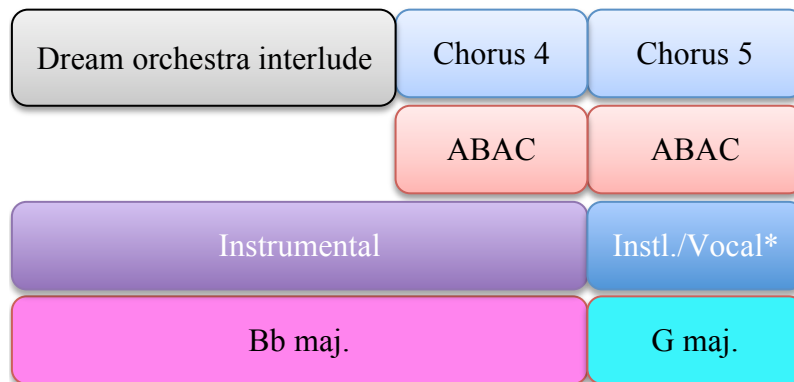
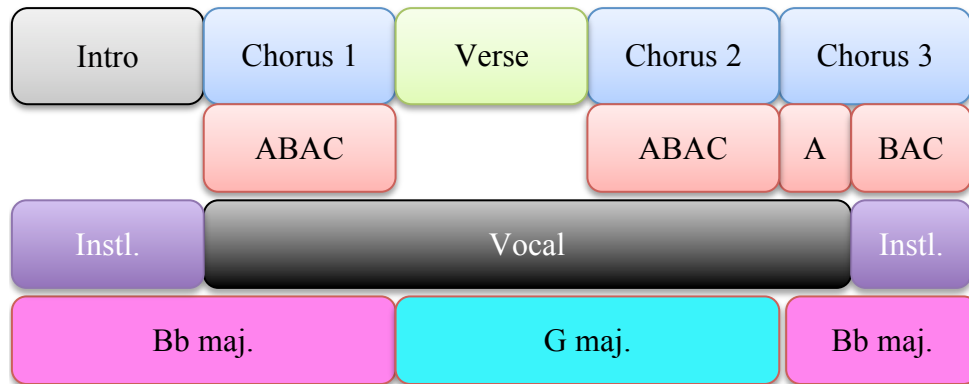
Chorus 2

A Our love affair was meant to be
 It's me for you, dear, and you for me
 B We'll fuss, we'll quarrel, and tears start to brew

But, after the tears, our love will smile through
 A I'm sure that I could never hide
 The thrill I get when you're by my side
 C And when we're older, we'll prob'ly declare
 Wasn't ours a lovely love affair?

Chorus 3

A I'll learn to back a choc'late cake
 The kind of cake mother used to make
 [The rest of the chorus is instrumental]



*The very last phrase is sung.

“I’m Always Chasing Rainbows”

A I'm always chasing rainbows
 Watching clouds drifting by
 B My schemes
 Are just like all my dreams
 Ending in the sky
 C Some fellows look and find the sunshine

But I always look and find the rain
 Some fellows make a winning sometimes
 I never even make a gain
 Believe me
 A' I'm always chasing rainbows
 Waiting to find a little bluebird in vain

Chorus 1

ABCA'

Vocal

C maj.

“The Last Time I Saw Paris”

Verse 1

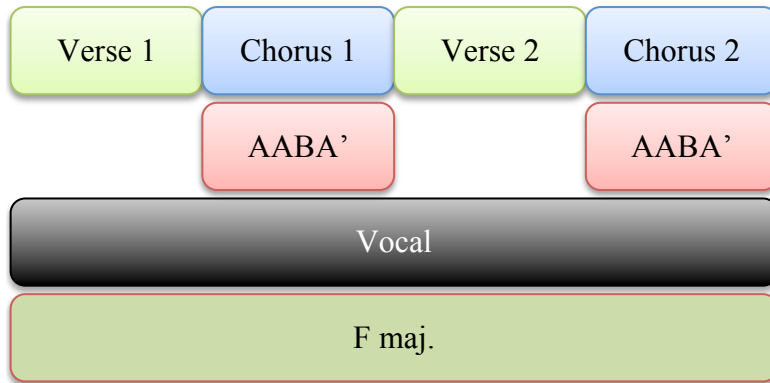
A lady known as Paris, romantic and charming
 Has left her old companions and faded from view
 Lonely men with lonely eyes are seeking her in vain
 Her streets are where they were
 But, there's no sign of her
 She has left the Seine

Chorus

A The last time I saw Paris, her heart was warm and gay
 I heard the laughter of her heart in ev'ry street café
 A The last time I saw Paris, her trees were dressed for spring
 And lovers walked beneath those trees, and birds had songs to sing
 B I dodged the same old taxi cabs that I had dodged for years
 The chorus of the squeaking horns was music to my ears
 A' The last time I saw Paris, her heart was warm and gay
 No matter how they change her, I'll remember her that way

Verse 2

I'll think of happy hours
 And people who shared them
 Old women selling flowers
 In markets at dawn
 Children who applauded Punch and Judy in the park
 And those who danced at night
 And kept our Paris bright
 Till the town went dark



“How About You?”

Verse

When a girl meets boy
 Life can be a joy
 But the note they end on
 Will depend on
 Little pleasures they will share
 So, let us compare

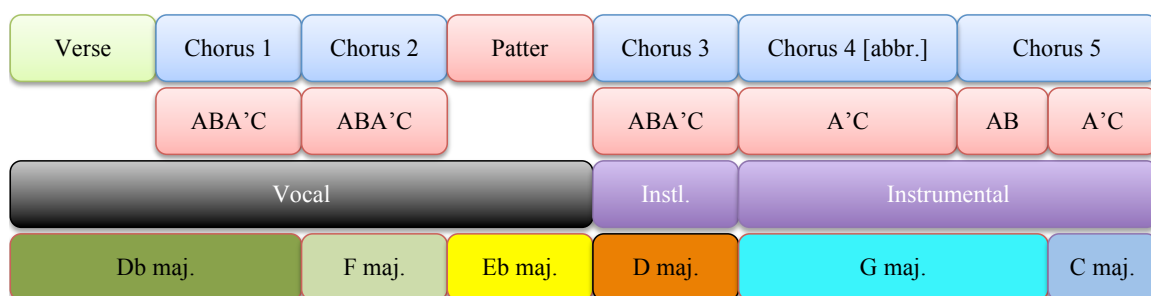
Chorus 1

A I like New York in June
 How about you?
 I like a Gershwin tune
 How about you?
 B I love a fireside when a storm is due
 I like potato chips
 Moonlight and motor trips
 How about you?
 A' I'm mad about good books
 Can't get my fill
 And Franklin Roos'velt's looks
 Give me a thrill
 C Holding hands in the movie show
 When all the lights are low
 May not be new
 But, I like it—how about you?

Chorus 2

A I like Jack Benny's jokes
 To a degree
 I love the common folks
 That includes me
 B I like to window shop on Fifth Avenue
 I like banana splits

Late supper at the Ritz
 How about you?
 A' I love to dream of fame
 Maybe, I'll shine
 I'd love to see your name
 Right beside mine
 C I can see we're in harmony
 Looks like we both agree
 On what to do
 And I like it—how about you?
Patter
 I'm delighted
 I've ignited
 The spark within you
 Let me continue
 To make it burn
 With you I will be
 Like a Trilby
 So, let's not dally
 Come on, Svengali
 I've lots to learn
 When you're arisin'
 Start exercisin'
 Daily
 For example
 Just a sample
 Bend and touch the floor
 Fifty times or more
 Huh, a fine start
 To be a Bernhardt
 A dictionary's
 Necessary
 But, not for talkin'
 It's used for walkin'
 The Ziegfeld way
 Is this okay?
 That's the trick
 You're catchin' on quickly
 Should I take a bow?
 Uh-huh, let me show you how
 Just like partners on the stage
 If you could use a partner, I'm the right age



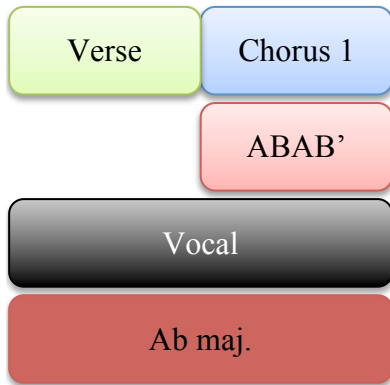
“But Not For Me”

Verse

Old man sunshine, listen you
 Never tell me dreams come true
 Just try it
 And I'll start a riot
 Beatrix Fairfax, don't you dare
 Ever tell me he will care
 I'm certain
 It's final curtain
 I never want to hear
 From any cheerful
 Pollyannas
 Who tell you fate
 Supplies a mate
 They're all bananas

Chorus

A They're writing songs of love
 But not for me
 A lucky star's above
 But not for me
 B With love to lead the way
 I've found more skies of gray
 Than any Russian play
 Could guarantee
 A I was a fool to fall
 And get that way
 Heigh-ho, alas, and also
 Lackaday
 B' Although I can't dismiss
 The mem'ry of his kiss
 I guess he's not for me



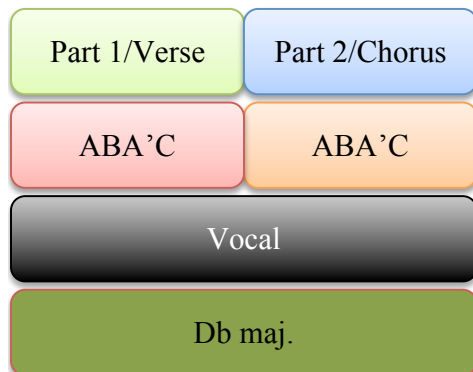
"Will You Remember?"

Part 1/Verse

- A Love is so sweet in the springtime
When two hearts are singing in May
- B No years that are coming can bring time
To make me forget, dear, this day
- A' I'll love you in life's gray December
The same as I love you today
- C My heart, ever young, will remember
The thrill it knew this day in May

Part 2/Chorus

- A Sweetheart, sweetheart, sweetheart
Will you love me ever?
- B Will you remember this day?
When we happy in May?
My dearest one
- A' Sweetheart, sweetheart, sweetheart
Though our paths may sever
- C To life's last faint ember
I will remember
Springtime, love time, May



“Wanting You”

Part 1/Verse

A My heart is aching for someone
And you are that someone
B You know that truth of my story
You must believe what you see
A I, too, may someday love someone
From somewhere, there'll come one
B' One who will hear the same story
That you're telling me

Part 2/Chorus

A Wanting you
Ev'ry day I am wanting you
Ev'ry night I am longing to
Hold you close to my eager breast
A Wanting love
In that heaven I'm dreaming of
Makes that heaven seem far above
Any hope that I'll gain my quest
B Dreams are vain
But I cling to the merest chance that you may hear me
B' Dreams are vain
For whenever I wake, I never find you near me
A Wanting you
Nothing else in the world will do
In this world you are all that I adore
All I adore

Part 1/Verse	Part 2/Chorus 1	Part 2/Chorus 2
ABAB'	AABB'A	AABB'A
Vocal		
Eb maj.	F maj.	

“You’ll Never Know”

- A You’ll never know if an apple is ripe ‘til you bite it
You’ll never know if a fire is gonna burn ‘til you light it
- B You’ll never know what it means to be blue ‘til you’ve lost an old friend
You’ll never know just how long is your road ‘til you’ve reached the end
- A You’ll never know how good a book may be ‘til you’ve read it
You’ll never know what one kind word can do ‘til you’ve said it
- C You and I could find romance
But, darling, ‘til you take the chance
You’ll never, never, never, ever know

Chorus 1

ABAC

Vocal

F maj.

“Cabin in the Sky”

Verse

In this cloudy sky overhead now
There’s no guiding star I can see
And I would be lost
By each wild tempest tossed
If I didn’t know
Of a place we two can go

Chorus 1

- A There’s a little cabin in the sky, mister
For me and for you
I feel that it’s true
Somehow
- A Can’t you see that cabin in the sky, mister
An acre or two
Of heavenly blue
To plow
- B We will be oh so gay
All we’ll do is sing and pray
As the angels go sailing by

A' That is why my heart is flying high, mister
 'Cause I know we'll have a cabin in the sky

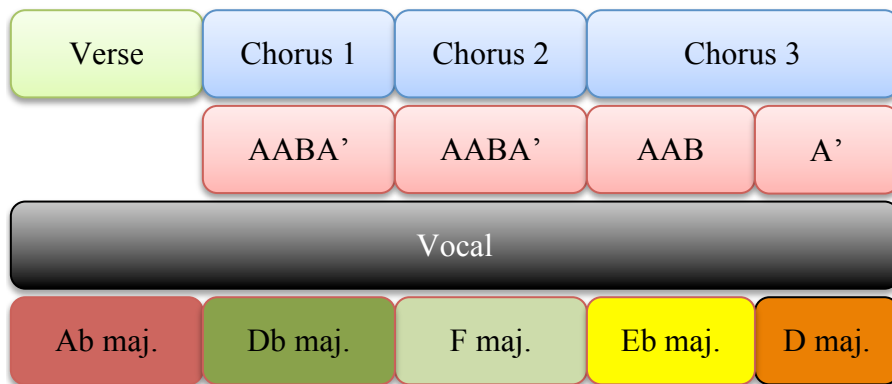
Chorus 2

A There may be a cabin in the sky, lady
 Yet, I am a boy
 Who's headed for joy
 Below

A There may be an acre way up high, lady
 But I ain't got wings
 And I want the things
 I know

B Cabin life may be sweet
 But it sounds so incomplete
 I prefer my easy street
 Right now

A Since, I guess, I'll never learn to fly, lady
 I'm just passing by that cabin in the sky



“Nobody”

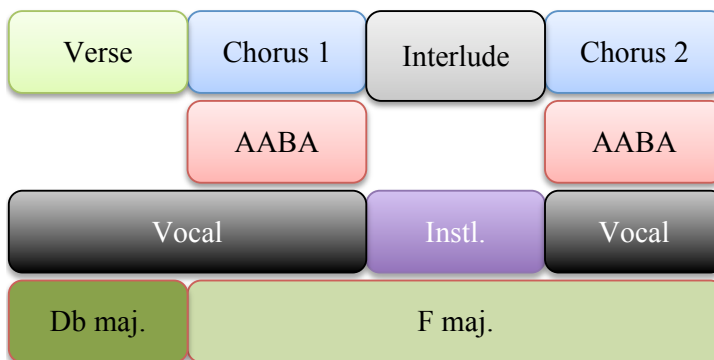
Verse

All the big professors state
 That ev'rything should have a mate
 Birds and bees
 And flowers and trees
 All have romantic tendencies
 So far, I have missed the “he”
 That fate decreed was meant for me
 I'm just living in a lull
 And I'll confess it's mighty dull

Chorus 1

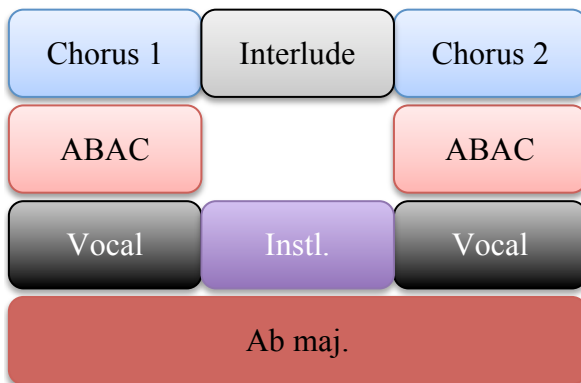
A Romeo had Juliet
 And Louis the sixteenth had Antoinette

But I ain't got nobody
 And nobody's got me
 A Pelléas had Mélisande
 And Isabella had Ferdinand
 But I ain't got nobody
 And nobody's got me
 B Welsh grape juice has Irene Rich
 Minneapolis has St. Paul
 Abercrombie has his Fitch
 But here I am crying
 And sitting and sighing
 With no one at all
 A Hans had Gretl by his side
 And Dr. Jekyll had Mr. Hyde
 But I ain't got nobody
 And nobody's got me
Chorus 2
 A Lancelot had fair Elaine
 And Mr. Lunt has Miss Lynn Fontanne
 But I ain't got nobody
 And nobody's got me
 A Fréd'ric Chopin had George Sand
 And Alexander had his Ragtime Band
 But I ain't got nobody
 And nobody's got me
 B Barbasol has Singing Sam
 Metro-Goldwyn has Mayer
 Mary has her little lamb
 But here I am hoping
 And mumbling and moping
 With no one to care
 A Gobs have sweethearts on the wharves
 And even Snow White had seven dwarves
 But I ain't got nobody
 And nobody's got me



“Do I Love You?”

- A [Humming]
Do I love you?
Do you have to ask me?
Look into my eyes
- B [Wordless vocalizing]
Do I love you?
Does the budding rose love sunrise?
- A Does the robin in red love the springtime?
Does the violet love April’s skies?
- C And you ask me, my dear, “do I love you?”
When there’s nothing but “yes” in my eyes



“The Trolley Song”

Chorus 1

- A “Clang, clang, clang” went the trolley
“Ding, ding, ding” went the bell
“Zing, zing, zing” went my heartstrings
As we started for Huntington dell
- A’ “Chug, chug, chug” went the motor
“Bump, bump, bump” went the brake
“Thump, thump, thump” went my heartstrings
As we glided by Huntington lake
- B The day was bright, the air was sweet
The smell of honeysuckle charmed me off my feet
I tried to sing, but couldn’t squeak
In fact, I felt so good I couldn’t even speak
- A’’ “Buzz, buzz, buzz” went the buzzer
Time to all disembark
Time to fall with my heartstrings

As we got off at Huntington park

Verse

With my high, starched collar and my high-top shoes
And my hair piled high upon my head
I went lose a jolly
Hour on the trolley
And lost my heart instead
With his light brown derby and his light green tie
He was quite the handsomest of men
I started to yen
So I counted to ten
Then I counted to ten again

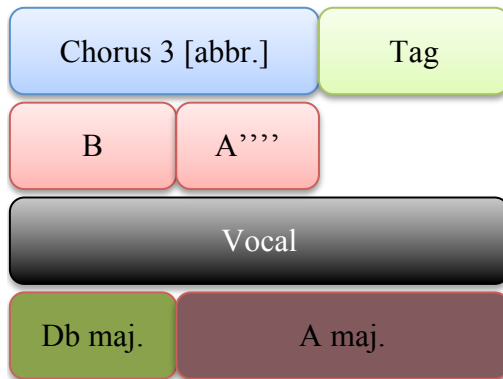
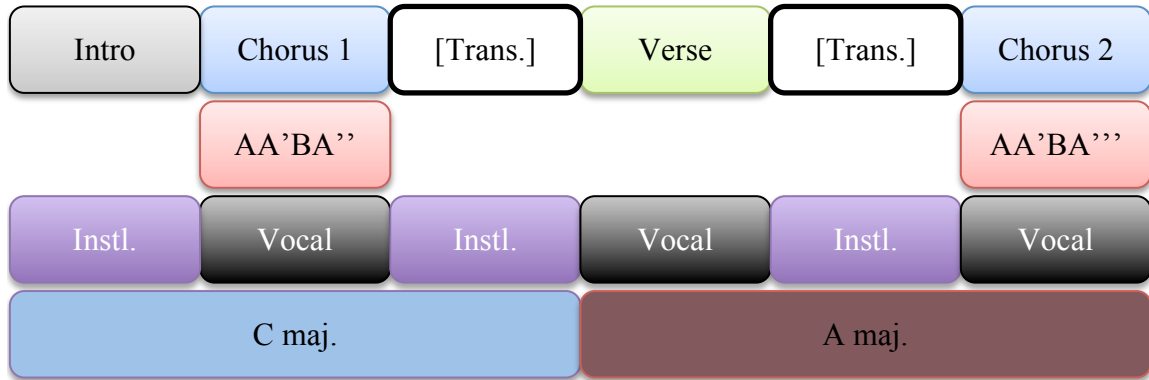
Chorus 2

A “Clang, clang, clang” went the trolley
 “Ding, ding, ding” went the bell
 “Zing, zing, zing” went my heartstrings
 From the moment I saw him, I fell
A’ “Chug, chug, chug” went the motor
 “Bump, bump, bump” went the brake
 “Thump, thump, thump” went my heartstrings
 When he smiled, I could feel the car shake
B He tipped his hat and took a seat
 He said he hoped he hadn’t stepped upon my feet
 He asked my name—I held my breath
 I couldn’t speak because he scared me half to death
A’’ “Chug, chug, chug” went the motor
 “Plop, plop, plop” went the wheel
 “Stop, stop, stop” went my heartstrings
 As he started to go
 Then I started to know
 How it feels
 When the universe reels

Chorus 3 [abbreviated]

B The day was bright, the air was sweet
 The smell of honeysuckle charmed you off your feet
 You tried to sing, but couldn’t squeak
 In fact, you loved him so, you couldn’t even speak
A’’’ “Buzz, buzz, buzz” went the buzzer
 “Plop, plop, plop” went the wheel
 “Stop, stop, stop” went my heartstrings
 As he started to leave
 I took hold of his sleeve
 With my hand
 And, as if it were planned
 He stayed on with me
 And it was grand

Just to stand
 With his hand holding mine
 To the end of the line



“This Heart of Mine”

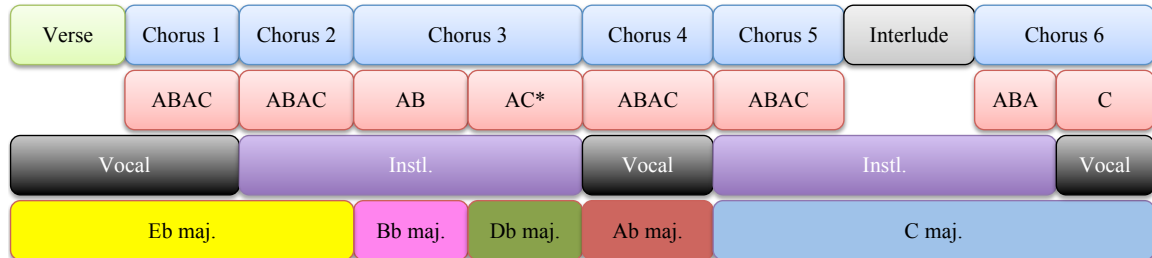
Verse

Maybe it was the music, or the glamorous sky of blue
 Maybe it was the mood I was in, or maybe it was really you; really you

Chorus

A This heart of mine
 Was doing very well
 The world was fine
 As far as I could tell
 B And then quite suddenly I saw you and I dreamed of gay amours
 At dawn I'll wake up singing sentimental overtures
 A This heart of mine
 Is gaily dancing now
 I taste the wine
 Of real romancing now

C Somehow this crazy world has taken on a wonderful design
 As long as life endures
 It's yours
 This heart of mine



*This C section is modified and extended to serve as a transition into the next chorus

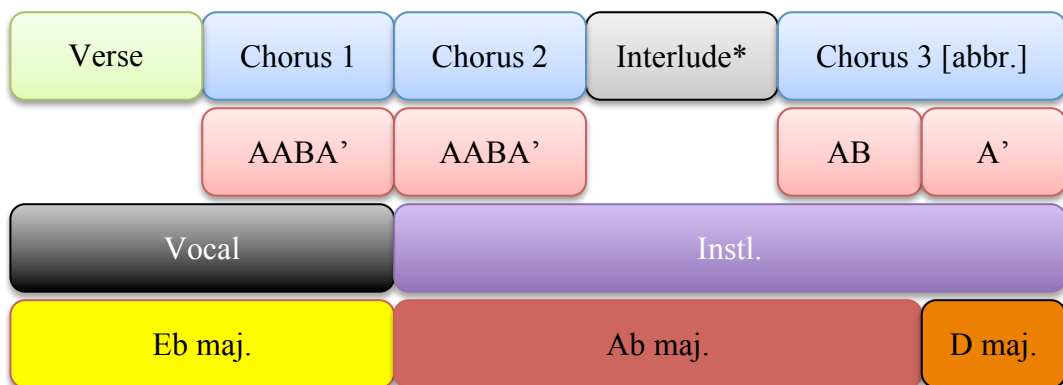
“The Heather on the Hill”

Verse

Can't we two go walkin' together
 Out beyond the valley of trees?
 Out where there's a hillside of heather
 Curtsyin' gently in the breeze
 That's what I'd like to do
 See the heather, but with you

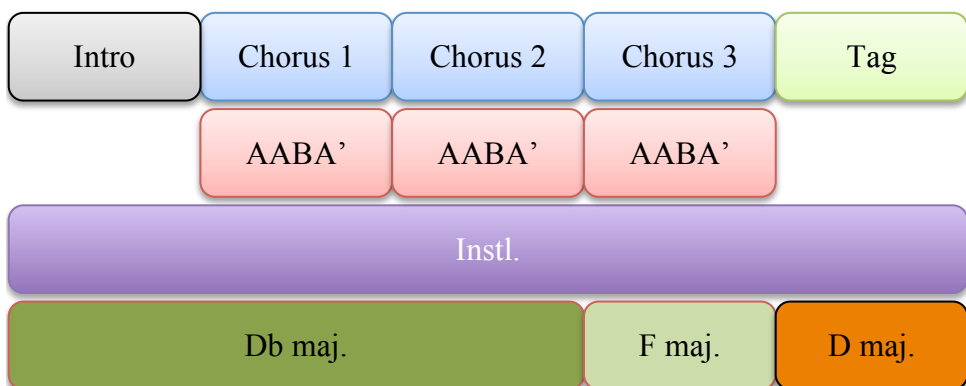
Chorus

A The mist of May is in the gloamin'
 And all the clouds are holdin' still
 So take my hand, and let's go roamin'
 Through the heather on the hill
 A The mornin' dew is blinkin' yonder
 There's lazy music in the rill
 And all I wanna do is wander
 Through the heather on the hill
 B There may be other days as rich and rare
 There may be other springs as full and fair
 But they won't be the same—they'll come and go
 For this I know
 A' That when the mist is in the gloamin'
 And all the clouds are holdin' still
 If you're not there, I won't go roamin'
 Through the heather on the hill
 The heather on the hill



*Loosely based on the A section.

“Silk Stockings”⁵⁵



“There’s Beauty Everywhere”

Verse

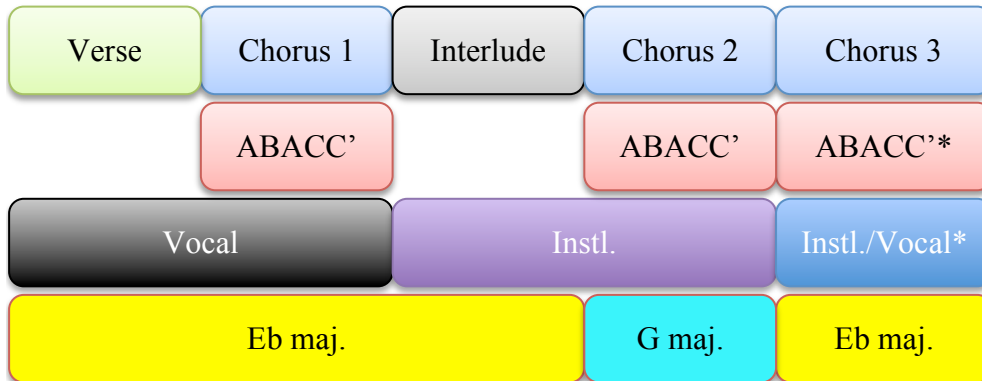
The gleam of a blue-white moonlight
 Makes diamonds of the stars in the sky
 The gold of an autumn sunset
 Colors a cloud passing by
 The night says “goodbye” to the morning
 And a heart says “hello” to a heart
 All of these wonderful things shall endure
 They’re works of art

Chorus

A There’s beauty ev’rywhere

⁵⁵ N.B.: The version in the film is entirely instrumental. In the original show, the character Steve Canfield sings this song.

B That ev'ryone can share
 A lovely world
 Can be unfurled
 To those who seek and care
 A We search for beauty gay
 Through ev'ry livelong day
 C And then someone comes into view
 And suddenly, you find it's true
 That love is beauty too



*Vocal descant begins on second A and re-assumes text on C'.

“Love Is Here To Stay”

A It's very clear
 Our love is here to stay
 Not for a year
 But ever and a day
 B The radio and the telephone and the movies that we know
 May just be passing fancies, and in time may go
 A But, oh my dear
 Our love is here to stay
 Together, we're
 Going a long, long way
 B' In time the Rockies may crumble
 Gibraltar may tumble
 They're only made of clay
 But, our love is here to stay

Chorus 1	Chorus 2	Chorus 3 [abbr.]
ABAB'	ABAB'*	AB'
Vocal	Instl.	
Eb maj.		F maj.

*This chorus ends three measures early as the result of an elision. The held note (C) is the same as the first note of Chorus 3.

“They Say That Falling In Love”

Chorus 1

A They say that falling in love is wonderful
It's wonderful
So they say
A And with the moon up above, it's wonderful
It's wonderful
So they tell me
B I can't recall who said it
I know I never read it
I only know they tell me that love is grand
And
A' The thing that's known as romance is wonderful
Wonderful
In ev'ry way
So they say

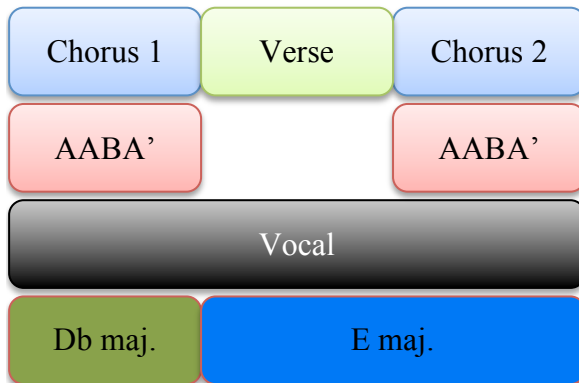
Verse

Rumors lie, and they often leave a doubt
But, you've come to the right place to find out
Ev'ry thing that you've heard is really so
I've been there once or twice, and I should know

Chorus 2

A You'll find that falling in love is wonderful
It's wonderful
So they say
A And with the moon up above, it's wonderful
It's wonderful
As they tell you
B You'll leave your house some morning

And without any warning
 You're stopping people, shouting that love is grand
 And
 A' To hold a man in your arms is wonderful
 Wonderful
 In ev'ry way
 As they say



“I’ll Never Love You” (Café version)

A I'll never love you
 Any poor fool could love you
 I'll do much more
 I'll worship and adore you
 A' When I surrender
 I'll bring words warm and tender
 But no words I bring
 Will say the usual thing
 B The usual things I'll shun
 Don't expect to hear guitars
 This magic we've begun
 Is something new and completely ours
 A'' No, I'll never love you
 Not because I don't love you
 Darling, I'm more than just in love with you



“Why Is Love So Crazy?” (Esther Williams version)⁵⁶

- A Why is love so crazy?
Why is there no cure?
- B Why do grown-up people
Become so immature?
- A You're so sentimental
All the world 's in rhyme
- C You become a poet
And sonnets you compose
And then, before you know it
You're right back to prose
- A' There's a lot of learning
They don't teach in school
To fall in love is foolish
And I'm a happy fool



⁵⁶ N.B.: This version was arranged and pre-recorded but does not appear in the final film.

2. Musical Camp: Conrad Salinger and the Performance of Queerness in *The Pirate*

The relationship of queer camp aesthetics to Conrad Salinger's musical arrangements can be approached by analyzing the concept of musical camp as a model for the performance of queerness in film musicals, particularly within Vincente Minnelli's film *The Pirate* (1948).¹ As a gay man, Salinger formed part of the legendary high concentration of queer workers within Arthur Freed's production unit. During the 1940s and 1950s, this production unit earned the pejorative nickname within the industry as "Freed's Fairies." As Jess Gregg states: "[T]hat whole MGM crowd was [. . .] gay and everybody took it for granted. There was no need to advertise the fact. People suspected that you were—whether you were or not."² Similarly, Matthew Tinkcom and William J. Mann both note the "obvious" gay input and the "queer reputation" of Freed's unit.³ Freed granted his unit an unusually high degree of artistic autonomy within the confines of the MGM lot. For those free from the public scrutiny endured by the studio's stars—like the men engaged as set decorators and staff musicians—this autonomy permitted a relative freedom of sexual expression at odds with the conservative, middle-class mores of the films they helped to produce. However, no matter how obviously "out" they were to others within the industry, their work had to pass as straight for public consumption. Camp offered a strategy whereby queer expression could be employed and recognized

¹ Music and lyrics by Cole Porter.

Vincente Minnelli, dir., *The Pirate* (Originally released by Metro-Goldwyn-Mayer, 1948. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD.

² Quoted in: Mark Griffin, *A Hundred or More Hidden Things: The Life and Films of Vincente Minnelli* (Cambridge, MA: Da Capo Press, 2010), pp. 58–59.

³ William J. Mann, *Behind the Screen: How Gays and Lesbians Shaped Hollywood 1910–1969* (New York: Viking, 2001), p. 270.

Matthew Tinkcom, *Working Like a Homosexual: Camp, Capital, and Cinema* (Durham: Duke University Press, 2002), p. 47.

by, primarily, queer men while simultaneously maintaining and mocking the façade of straightness.

Since the term's introduction to the scholarly lexicon by Susan Sontag, camp has undergone many variegated uses, from the highly influential fieldwork of Esther Newton to the colorful musings of Noel Purdon.⁴ At its core, camp is a strategy adopted by the queer community—particularly during the era of “the closet”—as a coded, stylized means to pass as straight in a heterosexist culture.⁵ In this regard, camp is both a means of production—one can create a camp object—and a method of assessment. One can analyze an object in a camp way that fosters queer solidarity, as John Clum states: “Camp allows gay spectators to find gayness in shows that are ostensibly heterosexual and heterosexist.”⁶ Likewise, there exists a camp attitude, marked by wit and an ironic, humorous outlook on life in a culture that defines homosexuality through lack and negative difference; camp thus creates a positive homosexual identity. The recognition of the cultural-political potentialities of camp as a significant part of queer subjectivity and cultural production is an important aspect of the scholarly discourse around the term.⁷

⁴ Susan Sontag, “Notes on ‘Camp’,” in *Partisan Review*, 31/4 (Fall 1964), 515–530.

Esther Newton, *Mother Camp: Female Impersonators in America* (Chicago: The University of Chicago Press, 1979).

Noel Purdon, “Gay Cinema,” *Cinema Papers* 10 (1976), 115–119, 179.

The pairing of Newton and Purdon is perhaps sacrilegious, as Newton's is a classic camp text while Purdon's article contains only a few paragraphs ranting against camp as a cultural phenomenon. However, his description of camp as part “fuckwitted romanticism” is too irresistible to exclude entirely.

⁵ The signifier of “the closet” is theorized, most notably, in: Eve Kosofsky Sedgwick, *The Epistemology of the Closet* (Berkeley: University of California Press, 1990).

⁶ John M. Clum, *Something for the Boys: Musical Theater and Gay Culture* (New York: St. Martin's Press, 1999), p. 8.

⁷ In addition to Newton's, other formative texts on camp include:

Jack Babuscio, “Camp and the Gay Sensibility,” in Richard Dyer, ed., *Gays and Film* (London: British Film Institute, 1977).

Andrew Britton, “FOR Interpretation: Notes against Camp,” *Gay Left* (London), 7 (1978).

Richard Dyer, “It's Being So Camp As Keeps Us Going,” *Playguy* (1976), reprinted in *The Body Politic Review Supplement* (Toronto) 10/36 (September 1977).

Just as it forms a refutation of the negative formulations of heterosexist culture, camp refuses to be contained by the boundaries that surround it. Rather, through a gratuitousness of reference, camp exceeds these boundaries to create room for alternate (queer) readings. This notion of camp as excess beyond the normative—a means to subvert the straight—forms one of the definitions of the aesthetic that is most relevant to the case study at hand.⁸ Camp as excess is a particularly productive concept because of its applicability to musical numbers and the multiple layers of meaning generated therein. That is, the number provides a tension within a musical film, in that the genre defines itself via the inclusion of numbers within a narrative, yet the numbers never function in a purely narrative fashion—they are always excessive. It should be noted, however, that not all excess is camp. Rather, what camp offers is a way to read certain kinds excess as the creation of a queer reality. In doing so, the spectacle of camp in turn reveals—and revels in—the artifice of the world which it exceeds. This celebration of style and of artificiality leads to an important camp dialectic of theatricality and authenticity.

Camp performance binds together notions of theatricality and authenticity and presents life as theater, and vice versa. For gays in the era of the closet, the need to perform “straightness” necessitated daily strategies for “passing.” As a result, the questioning of boundaries between truth and the perception of truth formed a significant portion of gay consciousness. This queer perception reveals the ironies and incongruities

⁸ Of the many analyses that include “excess” as a primary definition of camp, I note the following for their particular influence in this study: Fabio Cleto, “Introduction: Queering the Camp,” in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. Fabio Cleto (Ann Arbor, MI: University of Michigan Press, 1999), 1–43. Steven Cohan, *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical* (Durham: Duke University Press, 2005). Brett Farmer, *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorship* (Durham, NC: Duke University Press, 2000). Matthew Tinkcom, *Camp, Capital, and Cinema*.

of the cultural regulation of gender and sexuality. One could access authenticity in the straight world through theatricality. Thus, an intentional deployment of camp is often knowingly theatrical and stagey. Camp performances in musicals likewise play on this dialectic: in a number, performance renders a character authentic, yet the overly stylized nature of the performance reveals that this authenticity is achieved through theatrical expression. In other words, a performance can reveal itself as just that—a performance. This practice in film musicals can be read as kitsch, mere frippery. However, as Eve Sedgwick points out, the key distinction between kitsch and camp lies in the relationship of the text(s) to a queer spectator: “What if whoever made this was gay too?”⁹ This sharing of queer sensibility celebrates artificial performativity because of its self-reflexive, often ironic engagement with the text.

In addition to excess and theatricality, camp reveals itself through incongruous juxtapositions within a given text. As previously stated, this practice reflects and mocks the incongruities present within heterosexist culture’s representations and hierarchies of gender and sexuality.¹⁰ Musical film, with its inherent multiple layers of meaning, creates many opportunities for such incongruities to present themselves. An actor’s performance may be read across the grain of the script/lyrics, for instance, through a greater emotional investment than the text warrants. Such an approach can be found in many of the performances of Judy Garland, whose special case will be examined in closer detail below. Similarly, a performance, through a flippancy and wit, may reveal the queerness of a text situated within dominant culture, as in Gene Kelly’s evocation of drag as he converts a checkered cloth into a bonnet and dances with George Guetary during their

⁹ Sedgwick, *Epistemology of the Closet*, p. 156.

¹⁰ Cohan, *Incongruous Entertainment*, p. 45.

performance of George and Ira Gershwin's "By Strauss" in *An American in Paris* (Minnelli, 1951). Performances of androgyny also elicit a camp response in their rejection of the otherwise ironclad gender regulations within the narrative. Indeed, Garland's performance of "A Couple of Swells" (*Easter Parade*, Walters, 1948) as an androgynous tramp and her performance of "Get Happy" (*Summer Stock*, Walters, 1950) as a similarly androgynous vamp are considered classic examples. Additionally, further incongruities can emerge as the visual diegesis of a particular musical number may break with the continuity of the surrounding scenes. In short, incongruous juxtapositions highlight difference, and camp celebrates this difference as a powerful expression of queer subjectivity. As Matthew Tinkcom argues, camp allowed "gay laborers" to work within—and benefit from—the straight, capitalist system of the film studio while simultaneously critiquing that system.¹¹

In-between two takes during the pre-recording session of "The Jitterbug"—a number that was ultimately cut from *The Wizard of Oz* (Victor Fleming et al., 1939)—one can hear a voice speak quietly into a recording microphone: "Against the allegations that I am a fairy: I am NOT a fairy."¹² The voice is none other than Salinger's, at that point a relative newcomer from New York and Broadway.¹³ Briefly, the accusation of being a "fairy" needs to be understood in the context of the early-mid twentieth century, during which time the term designated a highly flamboyant gay man and was also used, at times,

¹¹ Tinkcom, *Working Like a Homosexual*, pp. 46–71.

¹² "The Jitterbug" music by Harold Arlen, lyrics by E. Y. Harburg.

The pre-recording takes can be found in: "Original Recording Session Material," special features disc, *The Wizard of Oz*, directed by Victor Fleming et al. (Burbank, CA: Turner Entertainment Co. and Warner Home Video, 1999), DVD.

¹³ This voice is identified as Salinger's because it matches his voice on an *Adventures of Sam Spade* radio episode, discussed below. Also, as arranger for the number, Salinger would have been required to attend the pre-recording session.

in reference to male prostitutes.¹⁴ Salinger's apparent desire to defend himself and voice straightness onto a recording seems to show that he was in a considerably vulnerable position to homophobic attacks. The contrast of this instance with the repeated testimonies from his colleagues later in his career that he "didn't care" what other people thought about his gayness bespeaks the high degree of security afforded to him once he became an important member of the Freed Unit.¹⁵ Second, the purposeful act of *recording* his statement and the resultant assurance both of the preservation of this statement and of the knowledge that others at the studio would listen to the recording during the editing process suggests that he wanted to document and propagate a false truth in order to "pass."

A much different instance of Salinger's recorded voice and its relationship to his queerness can be found on a CBS radio episode of *The Adventures of Sam Spade*: "The Kandy Tooth Caper, Part 1."¹⁶ Here, Salinger makes his only radio appearance as the character Lawrence Laverne. The queerness of the character is primarily highlighted by the vocal differences between Salinger and Howard Duff, the voice actor portraying Sam Spade. Salinger's affected vocal delivery sounds fey compared to the stereotypically gruff, "masculine" voice of Duff. Laverne describes himself, in the script, as a "sensitive" dentist—"sensitive," in this frame of reference, serves as a coded description of the dentist's queerness. Salinger's appearance as this character was at the strong suggestion

¹⁴ George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890–1940* (New York: Basic Books, 1994), p. 67.

¹⁵ See e.g. Saul Chaplin, quoted in: Donald Knox, *The Magic Factory: How MGM Made An American in Paris* (New York: Praeger Publishers, 1973), p. 91. See also Michael Feinstein, quoted in: Jerry Nunn, "Michael Feinstein's 'American' dream," *Windy City Times*, Dec 22, 2010.

¹⁶ Original airdate November 24, 1946. A recording of the program can be accessed at: <http://www.myoldradio.com/old-radio-episodes/sam-spade-kandy-tooth-caper-part-1-ep-9/2>.

of his close friend and colleague Kay Thompson, who participated in brainstorming sessions with the writing team of the radio show when she came home from the studio. Those who knew Salinger personally felt that the role suited him very well and that, in effect, his performance on the show was a direct impression of his everyday behavior.¹⁷ In other words, his daily performance of queerness on the MGM lot was so well-known that he was called upon to reproduce this performance on the radio.

Jack Babuscio posits the close interrelationship of queerness and artistic production: “[. . .] since sexuality can be divorced from no aspect of the inner workings of the human personality, it cannot be divorced from creativity.”¹⁸ As noted above, the protection afforded to homosexuals such as Salinger by the Freed Unit allowed a relatively uncloseted lifestyle at the studio. Salinger, in particular, was noted as “outrageously flamboyant.”¹⁹ Statements that don’t overtly acknowledge his uncloseted sexuality offer, instead, coded references by emphasizing his “sophistication.”²⁰ The following letter to MGM music department head Johnny Green, with whom Salinger had a long professional and personal relationship, presents overt indications of Salinger’s queer sensibility:

John, my pet,

¹⁷ Sam Irvin, *Kay Thompson: From Funny Face to Eloise* (New York: Simon and Schuster, 2010), p. 137.

¹⁸ Jack Babuscio, “The Cinema of Camp (aka Camp and the Gay Sensibility),” in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. Fabio Cleto (Ann Arbor, MI: University of Michigan Press, 1999), p. 133.

Judith Peraino similarly interprets Tchaikovsky’s homosexuality through “queer and straight orchestrations” within his *Symphonie Pathétique*. See Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to “Hedwig”* (Berkeley: University of California Press, 2006), p. 92.

¹⁹ Michael Feinstein, quoted in: “‘American’ dream.”

See also Johnny Green, quoted in: *Magic Factory*, p. 91.

²⁰ Boze Hadleigh notes that in the early-mid twentieth century, the term “sophisticated” was often used to mean homosexual. See Boze Hadleigh, *Hollywood Gays* (New York: Barricade Books, 1996), p. 244.

I have decided to write you a note AFTER all.

Completely aside from the very obvious fact that the prospect of camping at you for a spate of time pleases me no end, I want to express my appreciation of the big rehabilitation job you are doing [sic] to my score, and also of the extremely deft and understanding way you handled this afternoon's [sic] interview.²¹

I also [sic] had a lovely time with Bonnie and you last evening. Why the hell don't we do it oftener?

By now I guess you gather that my sentiments are a little better than my typing.

XXXXXXXXXXXX

Connetta²²

Here, Salinger "camp[s] at" Green through his exaggeratedly affectionate greeting ("my pet") and salutation as "Connetta"; other letters and memos from Salinger contain similar salutations and references to his performances in drag.²³ Salinger's clear intentionality in his use of "camp" further confirms his close connection to the queer aesthetics of the films on which he worked.

The issue of queer desire and its manifestations during the era of the closet is informed by the problematics surrounding codifications and definitions of gender and heterosexual desire. What these interrelated issues share is their construction through performance. As Judith Butler states: "Gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a *stylized repetition*

²¹ "My score" refers to Salinger's film score of Curtis Bernhardt's *Gaby* (1956).

²² Letter dated January 12, 1956. Memos/letters, Box PR-31A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

²³ Salinger's typical nickname was "Connie"; "Connetta" clearly marks a further queering of his name. David Raksin elaborates on Salinger's predilection for queer nicknames for his peers. For example, Salinger would often call Johnny Green "Beulah", David Raksin "Miss Raksin", and Robert Russell Bennett "Dame Bennett." Raksin quoted in "Salinger," *This Way Out* radio documentary, produced by Steve Paley. Los Angeles, Dec. 18-25, 2000.

of acts.”²⁴ In this context, queer performance can be thought of as a parody of gender that, through exaggeration of “the natural,” serves to reveal the fantasmatic, illusory nature of gender identity.²⁵ Butler asks a leading question that opens room for camp to enter as a mode of performance through which the “fundamental unnaturalness” of the cultural configurations of sex is exposed: “What other local strategies for engaging the ‘unnatural’ might lead to the denaturalization of gender as such?”²⁶ The exaggeration/excess of camp and its consistent fascination with and deployment of artifice constituted one such strategy for the closeted gay community. The stylized nature of camp allowed queer artists/laborers to present “straightness” on the surface while performing it queerly. By repeating this strategy throughout various texts—particularly musicals—artists developed a system of performative signification that could be recognized by the queer cognoscenti—those who celebrated the cultural capital to be found in the incongruities created by camp.²⁷

Camp, through its multivalent nature, has been applied as an analytical tool to many filmic elements, with a particular emphasis on the visual. How, then, to relate camp to a purportedly non-representational element such as music? Steven Cohan offers an approach through performance:

The camp shaping a Garland star turn does not necessarily reside in the number’s content, which more often than not concerns heterosexual themes, but in the performative stance taken toward the content. Again, one way a Garland number produces camp affect is by registering an emotional intensity which overwhelms the song’s lyrics or narrative placement, signifying authenticity while theatricalizing it.²⁸

²⁴ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), p. 179. Emphasis in original.

²⁵ Butler, *Gender Trouble*, p. 187.

²⁶ Butler, *Gender Trouble*, p. 190.

²⁷ See Andrew Ross, “Uses of Camp,” in *Camp Grounds: Style and Homosexuality*, ed. David Bergman (Amherst: University of Massachusetts Press, 1993), p. 63.

²⁸ Cohan, *Incongruous Entertainment*, p. 102.

Cohan's insightful observation demonstrates one of the most effective applications of camp scholarship to musical performance. The subject of his analysis is, appropriately, Judy Garland, who has long been recognized and admired for her resonance within the gay male community.²⁹ Garland's affinity with this culture is noted as particularly relevant before the political watershed of the 1969 Stonewall Riots.³⁰ As Cohan and others—particularly Richard Dyer—have noted, her musical performance style evoked a unique intensity that resonated on multiple levels: in her singing, she was at once theatrical and authentic, vulnerable and defiant, passionate and ironic.³¹ The heterosexist narratives of the films in which Garland appeared, and the songs which made up those films, had no room for such multivalence. Her intensity is thus in emotional excess of the songs and narrative, marking Garland as noticeably “different”; yet, she was consistently cast as the prototypical, “authentic” girl next door. It is this conscious difference within normality, augmented by the consistent casting of Garland as a glamourless, sexless “in-between,” that authors such as Richard Dyer, Judith Peraino, and Wayne Koestenbaum indicate as akin to the closeted gay experience.³²

²⁹ The most detailed description of Garland's connection to gay male culture can be found in: Richard Dyer, *Heavenly Bodies: Film Stars and Society* (New York: St. Martin's Press, 1986), pp. 144–84.

³⁰ The so-called Stonewall Riots took place on June 27, 1969 (the day of Judy Garland's funeral) at the Stonewall Inn in Greenwich Village, New York City. The riots were characterized by the violent retaliation of the largely gay patronage of the Inn against police harassment. This date is typically noted as the beginning of the modern gay liberation movement.

³¹ Dyer, *Heavenly Bodies*, pp. 150–158.

³² Dyer, *Heavenly Bodies*, pp. 158–59, 163–76.

Peraino, *Listening to the Sirens*, pp. 120–24.

Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York: Poseidon Press, 1993), p. 79.

Most authors consciously use the phrase “in-between” as a reference to the song “In-Between,” sung by the teenaged Garland in the George Seitz film *Love Finds Andy Hardy* (1938).

The point of Garland's relationship to the pre-Stonewall gay culture is made because this relationship was not limited to the abstract fandom of moviegoers; rather, as Christopher Finch claims, Garland maintained a close relationship with the gay men with whom she worked at MGM:

It has already been noted that the Freed Unit included a sizeable gay contingent [. . .]. The many gifted homosexuals who worked on his [Arthur Freed's] films were to a considerable extent responsible for the mood and spirit of the musicals he produced, and for the social ambiance that surrounded their making. Judy was totally at home with this group, sharing both its sensibility and its sense of humor.³³

Finch's citation of the "sensibility" of the "gay contingent" as manifested in the "mood and spirit of the musicals" carries obvious camp implications. Clearly, Garland's on-screen camp performances arose from a culture—particularly within the near-autonomous Arthur Freed production unit—dedicated to fostering such an approach to performance. Much ado has been made about the relationship between Garland and Freed's right-hand man, Roger Edens, particularly because of his large role in her vocal coaching early in her MGM career. Cohan argues, for instance, that Garland's ironic distance from the often ridiculous content of her songs resulted from the influence of Edens' "camp outlook."³⁴ The key to Garland's camp performances, then, lies in both the intensity of her singing and in the dialectic tension between content and style.³⁵ Through her self-expressive—yet theatrical—style of performance, Garland was able to assert an agency not contained in the content of a song, creating a focus on the "little something extra" that creates space for queer readings.³⁶

³³ Christopher Finch, *Rainbow: The Stormy Life of Judy Garland* (New York: Ballantine Books, 1975), p. 207.

³⁴ Cohan, *Incongruous Entertainment*, p. 106.

³⁵ Cohan, *Incongruous Entertainment*, pp. 27–40.

³⁶ Cohan, *Incongruous Entertainment*, pp. 36–37.

The complexities of performance within musical film offer the following question: Does camp rely on the voice, or can it take place within instrumental music as well? Certainly, vocal music can be more easily viewed through the lens of camp, as the excess and incongruity of the performance is most often described in relation to the lyrical content of a song. The songwriter's melody is at best viewed as a vehicle for a singer to exhibit his or her vocal prowess and emotional power. Likewise, the musical arrangement that backs the singer and/or accompanies a dance sequence is typically treated as merely incidental, a sonic "support" system that lacks performative agency. In order for camp analysis to move beyond vocal performance, orchestral arrangements need to be considered both in their own right and in their relationship to the basic musical materials—often just a melody and harmonic outline—provided by the songwriter.

On the one hand, the use of an orchestra to accompany scenes and songs would seem artificial and excessive in its nature, yet if this were the sole criteria then most film music would be incorrectly read as camp. Recall from Chapter 1, however, that Salinger's arranging style drew attention to itself in a way that other arrangers' styles typically did not. Contemporary comments on Salinger's arrangements begin to reveal the potential to read this stylization as an intentional engagement with camp tastes.³⁷ Consider, for example, the following passage from Hugh Fordin's monograph *M-G-M's Greatest Musicals: The Arthur Freed Unit*, in which he quotes Adolph Deutsch, musical director of MGM's version of *Show Boat* (Sidney, 1951):

³⁷ This "uniqueness" points to both Salinger's arranging style and to the important point that his particular engagement with camp is but one of many possible interactions between film music and camp. Many thanks to Raymond Knapp for suggesting to me other—unintentional—ways that film music can camp, including the possibility of hearing clichés and/or the ambient differentials between studio and stage space as camp. Personal communication, October 2012.

‘At the first production meeting [in 1950] I said that I would only do *Show Boat* if I could approach Kern’s music simply, as he intended it to be heard and played.’ (Kern was notorious for his abhorrence of jazzed-up versions of his tunes.) Deutsch was obliquely referring to the efforts of his colleague Salinger, who had worked on the Kern biopic *Till the Clouds Roll By* (1947) [sic], about which Deutsch was ‘a little uncomfortable because the arrangements, vocal as well as instrumental, were, I thought, a little overembellished and overarranged for a man who was as simple as Jerome Kern.’³⁸

Deutsch’s claim opens the possibility to interpret Salinger’s music as intentionally “excessive” in its relation to the songwriter’s materials, sometimes to the point of melodic obfuscation. Miklós Rózsa’s description of the first Thursday morning music department meeting instituted by department head Johnny Green suggests that Deutsch was not alone in his feelings about Salinger’s music:

But his [Johnny Green’s] first departmental meeting, when he had to pass on to us a directive from the new head [Dore Schary, replacing Louis B. Mayer] was (at least for me) disturbing. The new chief *wanted to hear the tunes in the musicals and not the orchestrations*. (This was a thrust at the enormously gifted Conrad Salinger, the arranger responsible for most of the MGM musicals’ distinction.)³⁹

Salinger’s music existed in a dialectical tension within the MGM music department. On the one hand, the above statements reveal a group disapproving of his noticeably distinctive and often flamboyant approach.⁴⁰ On the other hand, recall that other contemporaries claim that his music was specifically desirable within the industry for being more “lush” and “sweet” than that of his colleagues.⁴¹ Such descriptions, though ambiguous, nevertheless indicate a manner in which Salinger’s colleagues recognized his camp sensibilities through the stylized embellishments his music offered to films. The

³⁸ Hugh Fordin, *M-G-M’s Greatest Musicals: The Arthur Freed Unit* (New York: Da Capo Press, 1996), pp. 336–7.

³⁹ Miklós Rózsa, *Double Life: The Autobiography of Miklós Rózsa* (New York: Hippocrene Books, 1982), pp. 155–156. Emphasis added.

⁴⁰ Deutsch’s and Schary’s perceptions of the music as over-embellished have already been noted (See notes 37 and 38). Additionally, Gary Mamorstein relates that, following the unsuccessful first preview of *Gigi* (1958), Alan Lerner and Frederick Loewe felt that the film suffered from orchestrations that were “too lush and overpowering [. . .].” See Gary Mamorstein, *Hollywood Rhapsody: Movie Music and Its Makers 1900 to 1975* (New York: Schirmer Books, 1997), p. 271.

⁴¹ E.g. see Hugh Martin, “Audio Commentary,” special features disc, *Meet Me In St. Louis*, directed by Vincente Minnelli (Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD.

contradictory responses surrounding his music—at once despised and coveted for its excesses—reflect the camp dialectic of theatricality and authenticity. The “straight” response of those like Deutsch and Schary attends to only the over-stylization, whereas the “queer” response of others recognizes the way in which authenticity is achieved through this stylization. As noted above in the case of Judy Garland, this dialectic is often manifested through intensity of performance. Jack Babuscio claims that “camp as a response to performance springs from the gay sensibility’s preference for the *intensities* of character, as opposed to its content: what the character conveys tends to be less important than *how* or *why* it is conveyed.”⁴² Thus, a song can have a camp motivation (“why”) or a camp delivery by the singer (an aspect of “how”), but most significantly, it can also have a camp orchestral accompaniment (another aspect of “how”).

Salinger’s position as an arranger, rather than as a songwriter, lends itself to queer readings because of the camp valuation of style over content. That is, during a musical number, the melody and basic harmonic structure can be considered the content and the arrangement of counterpoint, harmonic details, and orchestration can be considered the style. In a sense, the arranging process done by Salinger is a performance that occurs simultaneously with the performance of the vocalist(s) and/or dancer(s). The previously noted tendency to obscure the melodies is thus a performance of excess, a conscious assertion of musical voice. Indeed, unlike many other arrangers for musical films at time, Salinger’s arrangements are aurally identifiable as uniquely *his*, just as a listener familiar with Judy Garland can identify her voice and performance style—because of that “little something extra”—without the need to see her on screen and regardless of the text or

⁴² Jack Babuscio, “The Cinema of Camp,” p. 125. Emphasis in original.

melody. Likewise, Salinger's arranging style seems to transcend the individual numbers and take on an identity of its own.

This musical aesthetic of stylization and excess is based in a particular kind of camp. That is, camp exists along a spectrum of registers, from "high" to "low." Generally speaking, high camp constantly foregrounds itself and is overt in its invitation for those who recognize it to join in its cultural subversions. Low camp, on the other hand, only slips from under its mainstream façade for mere moments at a time and consequently is much subtler and more clandestine. Salinger's music—as it is framed in this dissertation—tends to fall in line with high camp. At the same time, however, many of the musical traits that significantly contribute to camp affect rely on context. Thus, much of this analysis considers numbers on a case-by-case basis.

A Musical Camp Reading of *The Pirate*⁴³

The musical numbers in *The Pirate* serve as an excellent platform for such case studies for two primary reasons: First, of director Vincente Minnelli's MGM film musicals, *The Pirate* is typically acknowledged as his high camp masterpiece. Minnelli, in his autobiography, describes the camp aspects of the story as one of the primary attractions for its potential as a film musical:

I told Judy [Garland] she reminded me of *The Pirate*, the opéra bouffe by Sam Behrman which Alfred Lunt and Lynn Fontanne had starred in. It was a marvelously concocted plot, I felt, a musical without music. The Lunts, in the 1943 Theatre Guild production, played the improbable farce in a probable way . . . the only way farce should be played. It

⁴³ My reading of this film has been supplemented by a meeting with Raymond Knapp, during which we coincidentally discovered that we were both drafting chapters that explore *The Pirate* and camp aesthetics, albeit from different angles and with different analytical pursuits. I am very grateful to him for generously sharing his draft with me, entitled (as of September 2013): "Popular Music *contra* German Idealism: American Rebellions from Minstrelsy to Camp."

was great camp, an element that hadn't been intentionally used in films up to now . . . I say intentionally.⁴⁴

Of course, the performative nature of camp drives much of the drama in the film, which deals with themes of gender and sexuality as performances, defining reality through the recognition of illusion, and the cultural constructions of authenticity. The musical numbers in the film are imbued with this sensibility in their relation to the drama, the way in which they parallel the visual aesthetics, and in the way in which they are performed both vocally and orchestrally. As Raymond Knapp and Mitchell Morris aptly observe: “From the film’s first frames, the musical sets up a spectacle of marvelous visual and sonic gaudiness.”⁴⁵ That is, Salinger’s music can be considered an intentional camp player alongside Vincente Minnelli, vocal arranger Kay Thompson, and stars Judy Garland and Gene Kelly, which leads to the other primary reason for the selection of *The Pirate* as a case study: very simply, the fact that Salinger is the only orchestral arranger for the film allows for a much more streamlined analysis than in the many films in which he shares the arranging responsibilities with one or more other musicians.⁴⁶ With Salinger as a constant, it becomes possible to more clearly define his intentional use of camp and to examine the intertextual resonances that occur within the film as a whole and within individual numbers.

Unlike most MGM musicals, *The Pirate* does not feature a musical number at the opening of the film or, for that matter, within the first several minutes. Despite the film’s opening narrative focus on Judy Garland’s character, Manuela, the first musical number

⁴⁴ Vincente Minnelli and Hector Arce, *I Remember It Well* (Gardent City, NY: Doubleday, 1974), p. 164.

⁴⁵ Raymond Knapp and Mitchell Morris, “The Filmed Musical,” in *The Oxford Handbook of the American Musical*, ed. Knapp, Morris, and Stacey Wolf (New York: Oxford University Press, 2011), p. 148.

⁴⁶ As noted in Chapter 1, a single arranger for a film was more the exception than the rule during this time period.

features Gene Kelly (as the character Serafin) performing Cole Porter's "Niña."

"Performing" is indeed an operative word in this context, as the number encapsulates much of the camp aesthetic found throughout the film in revealing Serafin's masculinity as a performance, the constantly shifting erotics of which allow much room for queer interpretations. What most readings of this number miss, however, is the potential for Salinger's arrangement to reveal another layer of camp performativity.⁴⁷ The following reading demonstrates the queerness of this musical performance and provides one possible model of how camp can be applied to a non-representational filmic element such as music.

Brett Farmer describes the "narrative preamble" and opening verse of "Niña" as a "conventional specularization of the female image by a male character."⁴⁸ This is certainly apparent as Serafin sings, "When I arrive in any town | I look the ladies up and down," while he uses his cane (phallus) to provoke a woman's attention as she passes by. However, it should be noted that while he is doing so, the woman in the yellow dress who occupies the left background has, in turn, been looking *him* up and down before entering his gaze at the conclusion of the verse (see Figure 45). Much later in the number, Serafin will be subject to the erotic gaze of an entire crowd of women.⁴⁹ Here, Minnelli visually intimates the notion that that which is ostensibly the background/accompaniment to a scene will ultimately play a key role in the ensuing spectacle; so, too, with Salinger's arrangement. The arrangement begins subtly, in subordination to Porter's melody as sung

⁴⁷ Knapp's draft ("American Rebellions") is a notable exception to this exclusion. In the draft, he makes note of various musical allusions and "Latin" musical styles in the score as intentionally campy.

⁴⁸ Farmer, *Spectacular Passions*, pp. 106–107.

⁴⁹ Brett Farmer describes the trajectory of the number as "dephallicizing the male figure." See Farmer, *Spectacular Passions*, p. 107.

by Serafin, but as the number progresses Salinger's musical voice gradually asserts itself until the melody is all but absent from the texture and the arrangement takes on a camp performative stance of its own.



Figure 45. “Niña,” screenshot.⁵⁰

The number begins in C major as Serafin sings the verse.⁵¹ The arrangement at this point is sparse, as strings and woodwinds closely imitate the vocal phrases. During the brief dialogue, the percussion enters to indicate the mambo rhythm that dominates many of the choruses (see Figure 46).⁵² The first chorus continues in C major and the accompaniment continues unobtrusively under Serafin's voice, with only some brief interjections by the strings, clarinets, English horn, and glockenspiel between phrases. One of the more salient features of Porter's melody is its relative monotony, as the A

⁵⁰ This and all other screenshots of *The Pirate* are taken from: Minnelli, *The Pirate*, DVD.

⁵¹ *The Pirate*, conductor's score fragments and piano-vocal score fragments, 1946–48, Box 14B (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA). For form diagrams and lyrics of all musical numbers cited in this chapter, see Appendix 1.

⁵² Because the second eighth note is rarely emphasized in this arrangement, I have opted to call the rhythm a mambo rather than a beguine. For the overall purposes of this analysis, however, the specific type of rhythm matters less than the general evocation of Latin “Otherness.”

sections are almost entirely characterized by the repetition of a single note. Though Porter is known for his occasional use of melodic repetitiveness, here the effect is rather less compelling than in, for example, his song “Night and Day.” Thus, the music in this context does not contain much melodic interest, nor is it yet saturated with Salinger’s characteristic stylings. However, Salinger’s approach to melodic doubling begins to give the sense of the arrangement as a separate musical performance from Porter’s melody.



Figure 46. “Niña,” Chorus 1. Percussion mambo rhythm.

The melody sung by Serafin is rarely doubled by the instrumental accompaniment and the mix is such that the voice and the orchestra sound as though they are on two different sound stages, barely interacting. As a result, though the vocal melody and instrumental arrangement coexist, they occupy two different sonic realms—two different performative spaces. The significance of Salinger’s role as arranger in the creation of his own musical space is immediately apparent when comparing even the basic approach of avoiding melodic doubling to an early piano-vocal version of the number (See Figure 84).⁵³ This version likely represents either Porter’s original piano-vocal score or the first revision.⁵⁴ In either case, the score reveals an accompaniment almost solely dedicated to doubling the melody, with little countermelodic activity and no variation between the choruses. Though the differences between this early version and the final version are

⁵³ For this and all other extended musical examples in this chapter, see Appendix 2.

⁵⁴ The top of the score reveals that the number went through at least four revisions. The original date given at the top of the score is 8/15/46, with the dates of the subsequent revisions as follows: 11/1/46; 11/8/46; 2/27/47; 3/11/47. Fragments of the final score that are available reveal that the final revision of the fourth chorus was completed on 3/27/47. A string “sweetener”—a section of music recorded separately and spliced into the complete orchestral track—which begins the tag of the number was completed on 9/8/47.

obvious, they do not inherently mark Salinger's arranging style as unique, as evidenced by the following excerpt from an article by Rudy de Saxe for the periodical of the American Society of Music Arrangers and Composers, intended to educate readers on the differences between arranging and orchestrating:

The melodic line as delivered by the singer is merely a basis as far as the arranger is concerned. His job will thus consist of: a) harmonizing the melody as a whole; b) discarding the melody in the arrangement; c) writing against the vocal a beautifully woven counterpunctal [sic] melodic line. Whether we want to call this arranging or composing is a matter of a choice of words, but certainly it is not *orchestrating*. However, the fact remains that the arranger has been termed an 'orchestrator,' and nothing has been said or done about his creative work.⁵⁵

Here, de Saxe makes it clear that, for Salinger and his contemporaries, "discarding the melody" was in fact the rule in creating an arrangement rather than an exceptional practice. Therefore, while this method does create a performative space for an arranger, it is Salinger's unique use of this space and the way in which he challenges its boundaries that reveal the camp affect of his style. Indeed, as the second chorus of "Niña" begins, changes in the musical texture reveal further textual cracks through which Salinger camps.

Salinger increases the musical intensity in the second chorus as the key modulates up a half-step to Db major and the texture of the accompaniment thickens as the clarinets begin an ostinato in constant eighth-notes (see Figure 47). This chorus is arranged in such a way that much of the text in the A and A' sections is left out, leaving greater room for Salinger's arrangement to perform, particularly in the characteristic musical gesture of Salinger's that features a phrase-connecting woodwind countermelody which is doubled by the horns in their upper register (see Figure 48). However, even when Serafin's voice is not heard, Porter's melody is still present in the muted trumpets. Serafin's masculinity

⁵⁵ Rudy de Saxe, "Key Notes," *The Score* 1/5 (May 1944), p. 2.

takes a decidedly performative turn in the A section as he shimmies toward two women who run away in rejection of his advances. In contrast, during the A' section, the trio of women frighten Serafin away with their aggressively sexual response to his posturing. His performance is only temporarily set back, however, as he proceeds to bound up to the balcony during the B section and strikes an athletic pose on the banister during the A'' section before briefly disappearing into the house. Serafin presents a campy facial expression, as if to say, “Oh my, what illicit actions could the protection of the indoors allow?” (see Figure 49). Of course, such an expression is redundant, as the viewer is clued to the song’s continuation in two ways. First, Serafin seems more committed to his energetic display of masculinity and to approaching as many women as possible in this song than to an actual act of sexual consummation. Second, the sequentially rising eighth-note figure in the woodwinds, based on the previously noted clarinet ostinato, suggests that yet another modulation is imminent as Serafin and the woman enter the house (see Figure 50).



Figure 47. “Niña,” Chorus 2, A section, mm. 1–4. Clarinet ostinato only.

Figure 48 displays the musical score for the "Niña," Chorus 2, A and A' sections, focusing on the melody and counter melody.

The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: Ni - ña, Ni - ña, Ni - ña.

The score is divided into four systems, each showing the vocal melody (Tpts.) and the counter melody (W.W.+Hns. and Hns.).

System 1: The vocal melody (Tpts.) begins with the lyrics "Ni - ña, Ni - ña, Ni - ña". The counter melody (W.W.+Hns.) is present in the second measure.

System 2: The vocal melody (Tpts.) continues with the lyrics "Ni - ña, Ni - ña, Ni - ña". The counter melody (Hns.) is present in the second measure.

System 3: The vocal melody (Tpts.) continues with the lyrics "Ni - ña, Ni - ña, Ni - ña". The counter melody (Hns.) is present in the second measure.

System 4: The vocal melody (Tpts.) continues with the lyrics "Ni - ña, Ni - ña, Ni - ña". The counter melody (Hns.) is present in the second measure.

Figure 48. "Niña," Chorus 2, A and A' sections. Melody and counter melody only.



Figure 49. “Niña,” screenshot.



Figure 50. “Niña,” transition to Chorus 3. Melody only.

As prepared by the ascending sequence, Salinger’s arrangement continues to increase in intensity and modulates up another half-step to D major to begin the third chorus. Likewise, Serafin’s athleticism reaches a higher level of performative excess as he swings wildly around the set, first up to a ledge to join the woman with a lute-like instrument. Oddly, though she forms a chord position with her left hand, her right hand is completely passive and gives no indication that she actually intends to strum the instrument (see Figure 51). The lute evokes musical performance and yet acts as only a non-functional visual prop, momentarily emphasizing the theatricality of the number.

Serafin then swings down to another balcony where the emergent dueña causes him to make his escape down the pole back to the street level. His twisting slide down the pole, though diegetically spontaneous, is executed with a high level of precision, the calculated nature of which is mimicked in the arrangement through its coordination with the descending chromatic scales in the strings and woodwinds. Vocally, Serafin performs in excess of Porter's melody; the gradually increasing intensity of his "Niña!" proclamations in the A and A' sections is such that he no longer sings a note but practically screams the name as the melody is left to the horns. Despite the aural prominence of this horn melody, however, there is greater rhythmic activity in the minor-mode countermelody in the strings that evokes a Latin "exoticness" (see Figure 52). Salinger's performance of musical Otherness is certainly present elsewhere in the arrangement up to this point, particularly in the percussion rhythms, though this chorus marks the beginning of this arranging technique as it is used to obscure the song's melody.



Figure 51. "Niña," screenshot.

Hns.

Ni - ña! You're the prize gar -

Stngs.

de - nia of the Span - ish Main,

Hns.

Ni - ña! Don't be so en -

ti - cing, or I'll go in - sane,

Ni - ña! Ni - ña...

Figure 52. “Niña,” Chorus 3, A and A’ sections. Melody and countermelody only.

By the end of the third chorus, Serafin’s excesses in his screams and shrieks have reached the limit to what he can vocally offer to the number. It follows, then, that the

remainder of the number features his physical performance through dance and Salinger's instrumental arrangement, rather than further vocal choruses. The key changes yet again in a modulation up to Eb major, the fourth key change in as many choruses. Indeed, the consistent half-step modulation becomes conspicuous to the point where, as will be seen in the next chorus, a modulation that ascends by an interval other than a half-step gains aural significance. As Serafin reaches the bottom of the pole, the viewer sees that he has returned to the table with the three women whose sexual aggression caused him to retreat in their first encounter. This time, however, Serafin's level of performativity has reached a new high as he steals the cigarette out of the mouth of the woman sitting next to him and puts it in his own mouth as he pulls her towards him. The feat that follows is one of the campiest moments in the number yet: Serafin pulls the cigarette inside his mouth with his tongue, kisses the woman, and then the cigarette re-emerges, still lit, as he blows a cloud of smoke in her face. While this grotesque spectacle takes place, Salinger's arrangement continues to assert itself to an even greater degree, as the melody in the trumpets is obscured by the surrounding texture. Additionally, the tempo increases to match the growing musical and visual intensity and the percussion, in particular, increases in prominence, as the sound engineer no longer has any need to mute the orchestral track under the voice. This aural intensity is temporarily diminished, however, as Serafin makes his way to the stage where a large crowd of (mostly) women gather to gaze at his presentation of body-as-spectacle. Even the disapproving dueña from his earlier balcony encounter can be seen watching from a distance in the background.

The introductory fanfare to Serafin's solo dance brings the number to F major, rather than the key change to E major anticipated by the previous pattern of half-step

modulations. Salinger also changes the musical texture, as the arrangement shifts drastically from the mambo rhythm to a bolero for the fifth and sixth choruses. This shift is particularly significant to the understanding of Salinger's arrangement as a camp performance for two reasons. First, whereas the previous musical texture was generally evocative of a homogenized Latin Otherness, the opening of the bolero is a conscious, overdetermined performance of Maurice Ravel's *Boléro* (1928). Nearly every musical element in the opening contributes to the paraphrase—to name the most prominent: the bolero rhythm in the snare drum and tambourine; the minor-mode melody in the low register of the alto flute; the harp and *pizzicato* bass; the muted trombone fourths (see Figure 53). Second, the bolero style, as arranged here by Salinger, presents a textual incongruity. That is, while the underlying rhythm is clearly that of a true bolero, the time signature is not—a bolero is in triple time, but here the music remains in a slow duple. Salinger thus appropriates various signifiers of the bolero, particularly as interpreted by Ravel, but the result is ultimately incongruous with any attempt at authenticity. As Serafin prepares for his dance, he ensures that his body will be the only one on display and claims the performance space as his own by shooing away a group of women who had been crossing the platform. He wastes no time in his erotic display; his first moves are a hip wiggle and a pole dance. It should be noted that, for the first time in the number, the “Niña” melody is not explicitly stated—or even presented in an embellished form, for that matter—anywhere in the orchestral texture. Here the arrangement's style decidedly reigns supreme over the song itself. A striking musical incongruity occurs as the A'' section begins: the bolero is interrupted for four measures by a slow Charleston-esque musical style (see Figure 54). Curiously, there does not seem to be any choreographic

motivation for this switch, making the incongruity with the surrounding texture all the more apparent. Particularly striking is the sudden juxtaposition of the triplet/“swung” eighth notes in the trumpets and the straight eighth notes in the strings. Just as abruptly as this new style entered, however, the arrangement switches back to the bolero for the final measures of the fifth chorus.

The musical score is divided into two systems, each containing five staves. The key signature is B-flat major (two flats) and the time signature is common time (C).

System 1 (Measures 168-171):

- Alto Flute:** Rests in all four measures.
- Trombone:** Rests in all four measures.
- Percussion:** Labeled "Snare, tambourine". It plays a continuous eighth-note triplet pattern (marked with 'x') throughout all four measures.
- Harp:** Rests in all four measures.
- Double Bass:** Rests in all four measures.

System 2 (Measures 172-175):

- A. Fl. (Alto Flute):** Rests in all four measures.
- Tbn. (Trombone):** Rests in measures 172 and 173. In measures 174 and 175, it plays a sustained chord marked "con sord." (con sordina).
- Perc. (Percussion):** Continues the eighth-note triplet pattern throughout all four measures.
- Hp. (Harp):** In measure 172, it plays a single chord. In measures 173 and 174, it plays eighth-note pairs. In measure 175, it plays a single chord.
- D.B. (Double Bass):** Labeled "pizz." (pizzicato). It plays a steady eighth-note pattern throughout all four measures.

The musical score for Figure 53, "Niña," Chorus 5, Opening 16 measures of bolero, is presented in five staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The staves are labeled A. Fl., Tbn., Perc., Hp., and D.B. The A. Fl. part features a melodic line with triplets and slurs. The Tbn. part has a simple harmonic line. The Perc. part has a rhythmic pattern of eighth notes. The Hp. part has a harmonic accompaniment with triplets. The D.B. part has a simple harmonic line.

Figure 53. "Niña," Chorus 5. Opening 16 measures of bolero.

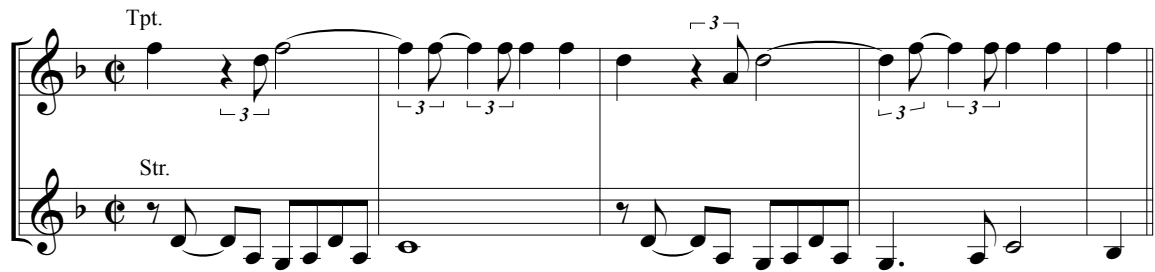


Figure 54. “Niña,” Chorus 5, A’” section, mm. 1–4. Melody and countermelody only.

The sixth chorus continues in the bolero style and features the final modulation of Salinger’s arrangement, this time up a fourth to Bb major. The “Niña” melody that had been eliminated during the fifth chorus returns for the A and A’ sections in the trombones and horns. This melody is partially obscured once again, however, by a modal countermelody in the woodwinds and strings similar to that found in the third chorus (see Figure 55). Salinger here, at times, uses a stereotypical, over-determined signification of Otherness evoked by a high degree of modal mixture (the previous countermelodies remained primarily within the natural minor), increases the rhythmic activity, and widens the melodic compass. In essence, Salinger outdoes—performs in excess of—himself. As during the fifth chorus, Porter’s melody is absent during the B and A’ sections, leaving only Salinger’s arrangement, which increasingly calls upon the upper register of the trumpet section to create an aural intensity via sheer musical volume. Serafin’s body is framed in a shot at the beginning of the chorus by two women who strike stylized poses with their backs to the camera, emphasizing their gaze on Serafin (see Figure 56). As these women leave the frame, a trio of women join Serafin onstage, though the focus of the spectacle clearly remains focused on him, either through his position at the center of the frame or via the gaze of the women not actively dancing with him.

Hns.+Tbns.

Cl.+Ob.

+Fl.+Picc.

Tpts.

Vns.

Figure 55. “Niña,” Chorus 6, A and A’ sections. Melody and countermelody only.



Figure 56. “Niña,” screenshot.

The seventh and final chorus changes from the bolero back to a mambo—though the tempo has been increased significantly—as the rhythmic and contrapuntal activity reach their greatest intensity of the entire number. The upper register trumpets lend prominence to the melody in the A and A’ sections, though the multiple contrapuntal lines in the rest of the orchestral texture constantly threaten its sonic superiority. As if the melody can no longer be contained, a trumpet performs an improvised (or perhaps semi-improvised) solo in the B section and, consequently, the melody never returns for the remainder of the number (see Figure 57). Likewise, the visual spectacle reaches its most excessive point in this chorus as several other women join the dance on the stage. As a result, Serafin’s status as prime focal point of both the crowd’s and camera’s gaze is diminished. To regain the focus on his performative body, Serafin leaps off the stage and dances in the clearing that the crowd makes for him as the final chorus concludes with a coda/tag. As his dancing comes to an end, Serafin begins to take multiple bows, unwilling for the spectacle to cease before he bounds up crates to reach his poster as a final reminder of his

performance abilities. Salinger's camp has the last word, as the number closes with another extravagant action as the brass play a "shake" (lip trill) while Serafin literally shakes his hat in a crowning gesture. Despite the melodic poverty of Porter's tune, Salinger has created a seven-minute extravaganza, a feat that indicates a camp approach in itself.

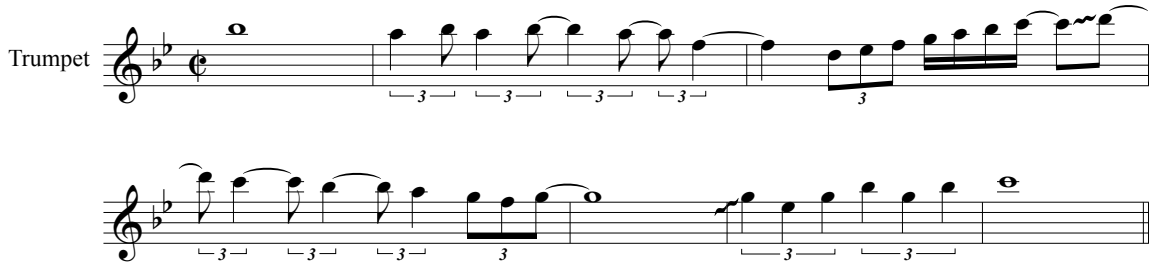


Figure 57. "Niña," Chorus 7, B section. Trumpet solo only.

As demonstrated above, "Niña" provides a point of entry into the analysis of Salinger's queer performance through his intentional deployment of musical excesses and his constant attention to privileging his stylization over Porter's content. This number is far from an isolated example, however, as two of the other most substantial musical numbers in *The Pirate* ("Mack the Black" and "The Pirate Ballet") demonstrate that this performative excess informs a majority of the musical aesthetic in the film. "The Pirate Ballet" is based on melodies from "Mack the Black," thus creating a total of almost ten minutes of music from a 32-bar form.⁵⁶ The relation of these two numbers is not just musical, as both are manifestations—albeit with rather different visual renderings—of Manuela's erotic fantasies. Within the context of the film, these are forbidden to Manuela

⁵⁶ It should be noted that Roger Edens was responsible for assembling Porter's melodies in "The Pirate Ballet" and that he and Salinger both composed some brief sections of unrelated melodic material for the ballet.

in her position as fiancée to Don Pedro.⁵⁷ Indeed, the opening scene immediately establishes her difference within the community as she reads aloud from an illustrated book that describes the escapades of the pirate “Mack the Black Macoco.” The “forbidden” nature of this book is further emphasized in both Behrman’s play and Ludwig Fulda’s *Der Seeräuber* (1912), on which Behrman’s play is based, wherein one learns that Manuela has been given the book by Isabella Galvez, described as “a widow of dubious reputation.”⁵⁸ Manuela’s rape fantasy surrounding the pirate Macoco is decidedly queer, in that it presents a radical break from the “safe”/straight desires of her female companions. “Mack the Black” affords her the opportunity to literally voice this desire through singing, whereas “The Pirate Ballet” presents a visualization of her desire that nevertheless relies on musical performance—that of Salinger’s arrangement.

Over the course of “Mack the Black,” Manuela sings—presumably under hypnosis—of her erotic obsession with Macoco. Interestingly, the original version of this number was much longer and more elaborate than that which appears in the film. However, producer Arthur Freed was reportedly dissatisfied with Kay Thompson’s haphazard and frequently shrill vocal arrangement, and the number was reworked into its present version.⁵⁹ Unlike “Niña,” Salinger’s orchestral arrangement for this revised “Mack the Black” rarely obscures the melody but nevertheless manages to draw attention to itself. For example, during Refrain 2, the chorus enters singing ascending minor arpeggios

⁵⁷ In the original S. N. Behrman play, *The Pirate* (premiered New York, 1942), Manuela is already married to Don Pedro.

The Pirate, Box 2275, folders P599 and P600 (Turner/MGM Scripts, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Beverly Hills, CA).

⁵⁸ Though there is a character named Isabella in the film, her role is very minimal.

⁵⁹ See Fordin, *Greatest Musicals*, pp. 205–06.

A vestige of the old arrangement does appear during the opening credits to the film.

doubled by the horns (see Figure 58). This doubling in itself is not particularly excessive. However, when the chorus and horns reach the top note of the arpeggio, the horns sometimes hold the note for two beats longer than the chorus. Of the three iterations of this arpeggio figure in the chorus, two feature this extension in the horns, suggesting a purposeful discrepancy. The second extension is followed by a leap of an ascending fourth up to an E5—very near the top of the horn register. Musically, there seems to be little reason for the leap, as there are other instruments occupying the same register, yet the difficulty of this register for the horns creates a unique timbre that suggests a refusal of the orchestral arrangement to be obscured by the voices. In other words, it presents a reminder that there are, in fact, three performances taking place simultaneously: Manuela's singing and dancing, Thompson's vocal arrangement, and Salinger's orchestral arrangement.

Manuela

Chorus

Hns.

Mack the Black Mack-'d have a bot - tle

Yo ho ho ho Yo ho ho

Mack the Black but a bot - tle of rum Mack the Black

ho Yo ho ho ho

Mack-'d have a bot - tle Mack-'d have a bot - tle but a bot - tle of rum.

Yo ho ho but a bot - tle of rum.

Figure 58. “Mack the Black,” Refrain 2. Melody and countermelody only.

Salinger’s characteristically strident brass lines return in Refrains 3, 4, and 5. In Refrain 3, the horns and strings play ascending scalar passages in-between vocal phrases (see Figure 59). These scales frequently ascend to C#5 in the horns, forming a tritone with the upper melody notes (G4). This dissonance, in combination with the register,

lends particular aural prominence to the horns, once again drawing attention to the orchestral accompaniment. Salinger uses a similar device in Refrain 4, wherein the trumpets and horns play disjunct, frequently dissonant melodies in a high register (see Figure 60). This is immediately contrasted, however, by the change in musical texture during Verse 5. Here, the tempo slows considerably as the accompaniment shifts to a ballad arrangement that exclusively features strings, harp, and woodwinds. Whereas the previous shots allowed room in the frame for both Manuela and members of the chorus, here the camera cuts to a soft focus close-up of Manuela (see Figure 61). These evocations of the typical approaches to arranging and shooting a ballad are highly incongruous with their musical-visual surroundings, as emphasized by the immediate return of the previous tempo and musical texture in Refrain 5. This refrain again features the trumpets in a high register, as they play ascending arpeggios and scales reminiscent of those performed by the horns and chorus in Refrain 2. Here, however, the independence of the vocal and orchestral arrangements is more obvious, as there is less direct doubling, particularly as the sopranos in the chorus ascend to a near shriek their upper register. The performative excess of the arrangement in these refrains is matched on-screen by the relationship between Manuela and the chorus.

The musical score is written for two staves, Treble and Bass clef, in the key of D major (indicated by two sharps: F# and C#). The time signature is common time (C). The melody is written on the Treble staff, and the countermelody is written on the Bass staff. The lyrics are written below the Treble staff.

System 1:
 Treble staff: Mack the Black (quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)
 Treble staff: 'Spesh - ly those with jew - els (quarter, quarter, quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)

System 2:
 Treble staff: Mack the Black (quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)
 Treble staff: those with jew - els to spare Mack (quarter, quarter, quarter, quarter, quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)

System 3:
 Treble staff: the Black (quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)
 Treble staff: 'Spesh - ly those with jew - els (quarter, quarter, quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)

System 4:
 Treble staff: 'Spesh - ly those with jew - els those with jew - els to spare. (quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, half)
 Bass staff: (rest), (rest), (rest), (rest)

Figure 59. “Mack the Black,” Refrain 3. Melody and countermelody only.

The musical score is written for two staves in G major (one sharp) and 2/4 time. The melody is on the upper staff, and the countermelody is on the lower staff. The lyrics are: "Mack the Black la - dies go to pie - ces Mack the Black ov - er pie - ces of eight Mack the Black la - dies go to pie - ces La - dies go to pie - ces ov - er pie - ces of eight."

The score is divided into three systems. The first system contains the first two measures of the melody and countermelody. The second system contains the next two measures. The third system contains the final two measures. The countermelody is primarily composed of eighth and sixteenth notes, providing a rhythmic accompaniment to the melody.

Figure 60. "Mack the Black," Refrain 4. Melody and countermelody only.



Figure 61. "Mack the Black," screenshot.

Beginning in Refrain 3, the choreography is such that, as Manuela waves her arms over the crowd, they respond to her movements by leaning forward and back as though she were controlling them (see Figure 62). Just as Manuela is ostensibly under hypnosis, the power of her performance is such that she has hypnotized those around her as well. This diegetic/choreographic fixation on Manuela, in combination with the intensity of her voice, leaves little room for the other ongoing performances. Salinger's arrangement is forced to perform excessively in order to be heard and avoid effacement. In doing so, it reveals itself as a performance outside the acceptable ambit of desire. The camp nature of this performance refuses to hide its highly stylized relationship to Porter's basic musical materials; rather, it intentionally emphasizes this stylization. Such attention to that which is outside the boundaries of normativity that Manuela seeks to breach reveals the phantasmatic essence of those boundaries.



Figure 62. “Mack the Black,” screenshot.

Though it shares the same basic melodic material with “Mack the Black,” “The Pirate Ballet” has a more irregular form with no singing at all and features, instead, the dancing

of Serafin. The coordination of the choreography/blocking and the musical arrangement is particularly close throughout this number. For instance, during the introductory section as Serafin fights with the police, a turn figure in the woodwinds and muted brass accompanies the knocking off of the policemen's hats. In Verse 1, once the visual diegesis has shifted to the erotic fantasy world of Serafin as Macoco and Manuela as his captive, brass chords emphasize Serafin's threatening gestures as he circles Manuela, as well as his sword strokes as he slices off the top of her headpiece and his kick as he shoves her to the ground. Such close musical–choreographic coordination appears later in the number as well, as with Serafin's rope flight up to the crow's nest, which is mimicked by the ascending sequence leading to Refrain 3. As this refrain ends, a descending sequence in the orchestra corresponds to Serafin's slide back down the rope. Similarly, the gunshots fired by Serafin at the end of Section E and his breaking of the spear at the end of Refrain 4 are both punctuated by chords in the orchestra.

Significantly, all of these musical-choreographic pairings occur during what are arguably Serafin's most extravagantly performative moments in this number. His mocking intimidation of the policemen stirs Manuela's interest and provokes him to continue his performance even after the policemen have dispersed. However, as the diegesis shifts, the performance begins to over-emphasize Manuela's erotic fantasies of Macoco the rapist/pirate (see Figure 63). Serafin's ascent up to the crow's nest is also a purely performative athletic stunt, the purpose of which is to draw the gaze of the camera away from the visual cacophony on the ground and onto his muscular body. The gratuitous shooting of the two pirates by Serafin and his breaking of the spear cap the physically violent masculinity on display. By doubling these highly performative acts

with his own (musical) performance, Salinger creates a gratuitousness of reference that contributes to put the spectacle “over the top.”



Figure 63. “The Pirate Ballet,” screenshot.

Salinger’s performance of spectacle in this number also manifests in the sonic bravura and panache of his arrangement. As in “Mack the Black,” the upper register of the brass lends an aural intensity to the arrangement. For instance, the sudden expansion of musical texture and increase in volume as Refrain 1 begins is made particularly prominent by the melody in the upper-register horns that constantly exchanges registers with the countermelodic material in the trumpets (see Figure 64). The B’’ section of Refrain 2 similarly features both the horns and trumpets on the melody in a high register. The texture undergoes another significant change as the ballet shifts to material melodically unrelated to “Mack the Black” (Insert 1)—here, the woodwinds and strings play scalar figures, the beginning notes of which oscillate by a major third. Upward rips in the extreme upper register of the horns emphasize this major third oscillation (see Figure

65).⁶⁰ The on-screen explosions also begin to increase the aural intensity. However, though these explosions are heard on the soundtrack during Refrain 3, as this refrain ends and Serafin slides down the rope the explosions are visible but no longer audible—Salinger’s arrangement compensates through a continuous aural barrage during Insert 2. The only relief from the sheer musical volume arrives after Serafin fires the pistols—during the transition from Insert 2 into Verse 2—as the tempo relaxes and the brass play in a lower register and softer dynamics than the preceding sections. This respite lasts only a few seconds before Verse 2 begins in an immediately faster tempo and with the melody in the high-register trumpets, punctuated by percussion hits between phrases (see Figure 66). Refrain 4 marks the return of the explosion sounds to the soundtrack, this time with greater frequency than during Refrain 3. During both Refrain 4 and the final refrain (Refrain 5), the woodwinds and strings play very fast scalar passages that are almost drowned out by the constant explosions and particularly by the melodies and countermelodies assigned to the brass. Indeed, the musical texture is increasingly bombastic as the number comes to an end, emphasizing the notion that the performance has focused less on the melodic content of “Mack the Black” and more on Salinger’s appropriation and manipulation of this content to create maximum spectacular excess.

⁶⁰ In his draft (“American Rebellions”), Knapp notes the allusion of these horn rips to the Prelude to Richard Strauss’s *Der Rosenkavalier*, wherein horns are specifically used as symbols of cuckoldry.



Figure 64. "The Pirate Ballet," Refrain 1. Melody and countermelody only.



Figure 65. "The Pirate Ballet," Insert 1. Melody and horn augmentation only.

The image displays a musical score for two instruments: Tpt. (Trumpet) and Perc. (Percussion). The score is written in 4/4 time and features a key signature of one flat (Bb). The Tpt. part is written on a treble clef staff, and the Perc. part is written on a percussion staff. The score consists of three systems, each with a Tpt. staff and a Perc. staff. The Tpt. part begins with a treble clef, a key signature of one flat, and a common time signature. The Perc. part begins with a percussion clef and a common time signature. The Tpt. part features a melodic line with eighth and quarter notes, including a trill in the second measure of the first system. The Perc. part features a rhythmic pattern of eighth and quarter notes, with accents in the fourth measure of each system.

Figure 66. “The Pirate Ballet,” Verse 2. Melody and percussion only.

The analyses of “Niña,” “Mack the Black,” and “The Pirate Ballet” have all demonstrated the potential for a musical arrangement to camp through performance, excess, and incongruity. Indeed, the aural extravagance of the arrangements in the film did not go entirely unnoticed by audience members. One of the cards from a preview screening of the film comments that “[the] sets detracted from the people and the music was too loud.” Another complained: “There was entirely too much dissonant tinnabulation [sic] [. . .]. Tone it down some!”⁶¹ While these musical characteristics are perhaps the most obvious, further analysis is needed to demonstrate the application of

⁶¹ First preview report, Academy Theater in Pasadena, CA (October 10, 1947). *The Pirate*, Box 19 (Arthur Freed Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

another significant component of intentional camp: an ironic and humorous engagement with the text. The remaining numbers in *The Pirate*—"You Can Do No Wrong," "Be A Clown" (both appearances), and "Love of My Life"—provide a platform for such an analysis. Unlike "Mack the Black" and "The Pirate Ballet," which shared musical material, the ballads "Love of My Life" and "You Can Do No Wrong" are musically different from vaudeville-inspired "Be A Clown." Here, the numbers are grouped only through their shared analytical backdrop.

Upon first examination, "Love of My Life" and "You Can Do No Wrong" both seem typical of an MGM film starring Judy Garland, in that both provide opportunities for her characteristically emotional and intense ballad delivery. As noted in Chapter 1, Salinger was known throughout the film industry for his ballad arranging abilities and the unusually lush qualities of his style. The availability of Porter's original piano-vocal score of "You Can Do No Wrong" allows for a comparison to the final arrangement that reveals several of Salinger's characteristic stylized alterations (see Figures 85 and 86, respectively).⁶² In Salinger's arrangement, the violins almost immediately begin an independent countermelodic line that does not just fill in between vocal phrases but runs continuously, often in four-part divisi. The woodwinds and violas at times double and support the violin countermelody while simultaneously filling in the inner harmonies. In the midst of this already dense texture, the cellos (sometimes doubled by woodwinds or violas) frequently form a third melodic line against both the upper strings and the voice. Additionally, Porter's harmonic framework is consistently supplemented with added dissonances, as evidenced even by the first two measures. In the first measure, Porter's

⁶² See Appendix 2.

piano-vocal score indicates a tonic triad, whereas the first measure of Salinger's arrangement includes both an added sixth and an added ninth above the bass note in addition to the tonic triad. In the second measure, Porter forms a B⁹, though he curiously omits the third of the chord. Salinger does include the third in addition to the ninth and voices the inner harmony in such a way that these notes (D# and C#) are adjacent, again increasing the dissonance level. The arrangement continues in a similar fashion, featuring both dissonant chord extensions/additions to the harmonies and several accented dissonances in the countermelodies. Such an approach, in combination with some of the countermelodic practices briefly described above, saturates the texture in a way that evokes Salinger's trademark lushness.

The key to reading Salinger's contribution to this number as a potentially ironic statement lies in the number's relationship to the surrounding dramatic context. "You Can Do No Wrong" occurs immediately following the extended fight scene between Manuela and Serafin, during which nearly every object in the room is used by Manuela to attack Serafin. This fight scene proceeds without any music. However, once Serafin passes out after a picture frame falls on him and Manuela becomes suddenly concerned that she may have seriously injured him, Salinger's musical lead-in to the ballad begins. In a matter of seconds, Manuela's attitude turns from rage to reconciliation as she cradles Serafin in her arms and sings this ballad to him. The first words of the song—which correspond to the title—immediately reveal the ironic dramatic placement. Serafin, of course, *can* and *has* done many things wrong, yet his physical trauma has caused a humorous reversal in Manuela's feelings for him. The use of a ballad in this situation—rather than just dialogue—is significant because of the genre's typically non-ironic uses

in musical films and because both Garland and Salinger were well known for their respective contributions to this genre. The number is humorous precisely because the performances of Garland and Salinger proceed as if this were a non-ironic romantic ballad—their performances in this framework are thus in a queer relationship to the dramatic text. Indeed, in this context, this number exemplifies an assertion made by Knapp and Morris in their discussion of camp and the film musical: “The point of camp is not mockery by itself, but mockery that actually disguises an enormous tenderness toward the object or event under consideration.”⁶³

Notably, the placement of this ballad at the point of this reconciliation is the result of a revision of this entire sequence, as the available scores reveal that the number was, at one point, located before the fight scene.⁶⁴ The background music cue titled “Intro. ‘You Can Do No Wrong’” has snippets of dialogue above the musical staves which indicate that Manuela is in the middle of her feigned praise for Serafin, whom she pretends to believe is the pirate Macoco. Likewise, the cue titled “My Darling”—which contains the dialogue that, in the final theatrical release, leads into the number—instead directly cuts at the end to Don Pedro and the Viceroy in the carriage, thus confirming that the number already took place earlier in the scene. In this case, the number carries ironic weight not because of Manuela’s change of heart but because she sings a love ballad while intending to later fight Serafin. The original placement of the number thus discloses that Garland and Salinger’s respective performances were intended as even more blatantly ironic than their ultimate usage would suggest. Though Porter’s camp contributions to this ballad are

⁶³ Knapp and Morris, “Filmed Musical,” p. 147.

⁶⁴ *The Pirate*, conductor’s score fragments, 1947–48, Box FC3–1A (MGM Music Collection University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

not to be underestimated, anecdotal information suggests that Salinger exercised more control over the musical style of this number than might otherwise be expected, give Porter's celebrity status. According to Lela Simone, Porter attended a recording session of "You Can Do No Wrong" and "didn't like its conception, the orchestration, the atmosphere of the song and so on and so forth. But nothing was changed and it was done the way it was originally intended to be."⁶⁵

"Love of My Life" enacts a similar situation, though here the music achieves camp humor through ironic exaggeration rather than dramatic incongruity. Compared to the earlier "You Can Do No Wrong," Manuela's emotional outpouring is more knowingly performative as she attempts to provoke the rage of Don Pedro during her feigned hypnosis. There is also considerably more movement both by the actors and the camera in this number than in "You Can Do No Wrong," which features both actors in a single medium close-up shot throughout (see Figure 67). The impetuous movement and caresses of the actors in "Love of My Life"—intercut with shots of an increasingly furious Don Pedro—lends a visual exaggeration to their performance. Salinger's arrangement also features moments of ironic exaggeration, as when Manuela sings "Come to my arms | Come to my heart." Here, Manuela and Serafin literally act out the text as they embrace, a performance musically mimicked by the downward arpeggios in the harp, strings, and flute (see Figure 68). Additionally, the strings are homorhythmic with the voice through a majority of the song, in contrast to "You Can Do No Wrong," wherein there is a greater freedom of contrapuntal movement against the voice in the instrumental accompaniment.

⁶⁵ Quoted in: *An Oral History With Lela Simone / Interviewed by Rudy Behlmer*, ed. Barbara Hall (Oral History Program, Academy of Motion Picture Arts and Sciences. Beverly Hills, CA: Academy Foundation, 1994), p. 260.

This simplification in musical texture is likely due, in part, to the fact that the version of “Love of My Life” heard in the film was originally intended to be the reprise of the number. Indeed, the arrangement of the first iteration survives in both conductor’s score and recorded form and reveals a longer, more elaborate arrangement set to a beguine rhythm. Significantly, the reduced texture of the reprise lends greater weight to Porter’s ironic lyrics. Of course, the camp humor also lies in this number’s relationship to that which bookends it (the two appearances of “Be A Clown”), in that these numbers suggest that the performance of heterosexuality in “Love of My Life” can never be more than a masquerade.⁶⁶



Figure 67. “You Can Do No Wrong,” screenshot.

⁶⁶ Jane Feuer, *The Hollywood Musical*, 2nd ed. (Bloomington: Indiana University Press, 1993), p. 142.

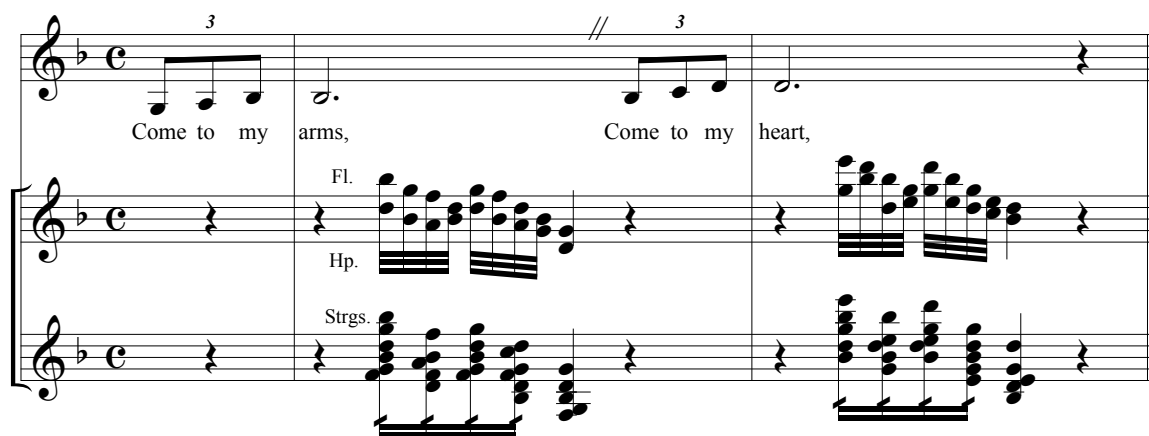


Figure 68. “Love of My Life,” C section, mm. 1–2.

In preparation for the first performance of “Be A Clown,” Trillo asks Serafin: “What number will it be, captain?” Serafin responds: “Our gayest and our best, to please our honored guest.” The double-entendre of “gayest” is certainly potent here, as the number features Serafin and the Nicholas Brothers in tight-fitting, outlandish costumes in a performance that ostensibly serves as an ironic prelude to Serafin’s execution (the execution is, of course, ultimately diverted). The queer desire implied by the phrase also applies to the reprise of the number following Serafin’s acquittal, as Serafin and Manuela both appear in androgynous clown costumes in a mockery of the stereotypical heterosexual pairing at the conclusion of musical films (see Figure 69). The humorous frivolity of the on-screen action is matched in several ways in Salinger’s arrangements.



Figure 69. “Be A Clown” (reprise), screenshot.

Just as there is constant variety in the choreography of the male trio, the musical arrangement in the first appearance of “Be A Clown” features constant shifts in the musical texture. For example, each successive instrumental chorus changes key with a seemingly haphazard trajectory: Bb major→Eb major→Db major→D major→F major. Though Salinger relies heavily on the brass for melodic presentation throughout the instrumental choruses, he nevertheless achieves a high degree of musical variety by constantly changing the prominent countermelodic material and by alternating which members of the brass family play the melody/countermelody.⁶⁷ Additional variety is achieved through occasional insertion of prominent woodwinds into the texture. For example, the sudden switch to a primarily woodwind texture during the transition from Chorus 3 to Chorus 4 provides a contrast with the heavier brass texture of the preceding choruses. The addition of the piccolo to the countermelody in Chorus 3, section B and to

⁶⁷ Raymond Knapp and Mitchell Morris note the film’s “timbrally polychromatic” arrangements in their brief discussion of *The Pirate* and camp. See Knapp and Morris, “Filmed Musical,” p. 148.

the melody in the A and A' sections of Chorus 4 also serves to variegated the texture. This high level of musical activity both augments the visual/choreographic activity and provides a significant contrast with the number's reprise. That is, when Serafin and Manuela perform the number, each successive chorus repeats the same musical material. The conductor's score for the entire number comprises only seven pages, whereas the conductor's score for the Serafin and Nicholas Brothers version comprises eighteen pages, though this version lasts a mere 30 seconds longer.⁶⁸ As with the homorhythmic accompaniment in "Love of My Life," this simplification of musical texture—in comparison to the first iteration of the number—seems to be intended to highlight Porter's lyrics and Manuela and Serafin's clowning. The accompaniment remains largely unobtrusive throughout the sung sections, which by contrast lends prominence to the prominent trombone glissandi that accompany the club-in-the-wings vaudeville routine between choruses. This exaggeration of the physical comedy can be read as the musical equivalent of Manuela and Serafin's knowing glance at each other as they burst into laughter at the number's (and film's) conclusion. Salinger is laughing *at* the performance of heterosexuality while simultaneously laughing *with* those who know, as he does, not to take this performance seriously.

Exemplification of Non-Camp Arranging and Imitation Camp Style

The analysis of *The Pirate* has demonstrated the potential of Conrad Salinger's music to be read as a particular kind of intentional camp. However, an important question arises: when is a musical arrangement *not* camp? In other words, if camp can be located

⁶⁸ For both scores, each page accounts for twelve measures of music, with four staves per system.

in Salinger's music because it was singled out for a particular lushness and for privileging style over content, what were the non-camp qualities of other arrangers' music that created this noticeable differentiation? To demonstrate this difference, musical numbers are considered from the following films: *Gold Diggers of 1933* (LeRoy, 1933); *Yolanda and the Thief* (Minnelli, 1945); *The Kissing Bandit* (Benedek, 1948).⁶⁹ These counter-examples do not purport to represent every arranging style besides Salinger's, though they nevertheless do present a range of contrasting approaches. Additionally, one number from *The Kissing Bandit* will be examined as an example of an arrangement in imitation of Salinger's camp style. The films have been selected because they, as a whole, are considered camp for various reasons, including the extravagance of Busby Berkeley's cinematographic and choreographic style in *Gold Diggers*, Vincente Minnelli's excessive attention to visual details and the surreal setting of *Yolanda*, and the incongruity of Frank Sinatra as the son of a Mexican bandit who poses as an emissary from Spain in *Kissing Bandit*. *Gold Diggers* is also chosen for its temporal location, in that the numbers demonstrate typical arrangements in film musicals before Salinger's arrival in Hollywood. Similarly, *Kissing Bandit* was released in the same year as *The Pirate* and deals with a comparable story line, thus providing many points of textual intersection.

⁶⁹ Mervyn LeRoy, dir., *Gold Diggers of 1933* (Originally released by Warner Bros., 1933. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD.
 Vincente Minnelli, dir., *Yolanda and the Thief* (Originally released by Metro-Goldwyn-Mayer, 1945. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2011), DVD.
Yolanda and the Thief, conductor's score, 1945 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).
 Laslo Benedek, dir., *The Kissing Bandit* (Originally released by Metro-Goldwyn-Mayer, 1948. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2008), DVD.
The Kissing Bandit, conductor's score, 1948 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Latin Otherness informs both films to a considerable degree, and both feature an impostor male lead and a female lead who voices her erotic desires. Minnelli's direction of both *Yolanda* and *The Pirate* also creates productive parallels because of the frequency with which his films are associated with camp aesthetics.

Just as Conrad Salinger's arrangement of "Niña" uses the 32-bar song form (AABA) to create nearly seven minutes of music, so too does Ray Heindorf's arrangement of "Pettin' in the Park" (from *Gold Diggers of 1933*).⁷⁰ Both numbers have thematic and visual camp elements: as described above, "Niña" centers around masculinity as performance and features Kelly's/Serafin's body as the erotic object of a queer gaze. "Pettin' in the Park" also puts bodies on display, though in characteristic Berkeley fashion they are used to create geometric patterns and to occupy incongruously large areas of space in what is purportedly a number within a Broadway theater (see Figure 70). Musically, however, Salinger camps and Heindorf does not. The critical difference lies in their relationship to the performance of the tune and whether the arrangement creates a performative space for itself or not. Recall, for instance, that Salinger's arrangement frequently shifts musical textures and frequently asserts musical interest over the melody itself through orchestration and countermelodic material. Heindorf's arrangement, in contrast, accomplishes none of these.

⁷⁰ Music by Harry Warren, lyrics by Al Dubin.



Figure 70. “Pettin’ in the Park,” screenshot.⁷¹

Of the nine iterations of the song’s chorus, five feature some form of vocal presentation of the melody: Dick Powell/Ruby Keeler duet; close harmony male trio; large studio chorus. Throughout each of these vocal choruses, the accompanying orchestra is divided into two primary groups, one of which keeps a continuous “oom-pah” pulse and the other which doubles and harmonizes the melody. Countermelodic material is negligible and never threatens the melody for aural prominence. For instance, during the B section and final A section of chorus 3, the brief descending violin scales are the only melodic activity distinct from the two main groups. Likewise, the only extraneous orchestral material in choruses 6 and 9 occurs in the form of a similar violin scale in the B section and in two- to four-note brass interjections after the first two A sections (see Figure 71). Such musical statements never rise to any significant level of performativity.

⁷¹ Screenshot taken from: LeRoy, *Gold Diggers of 1933*, DVD.

Pet - tin' in the park, bad boy! Pet - tin' in the dark, bad girl!

First you pet a lit-tle, let up a lit-tle, and then you get a lit - tle kiss. Brass

Pet - tin' on the sly, oh my! Act a lit - tle shy, ah, why?

Strug-gle just a lit-tle, then hug a lit-tle, then cud-dle up and whis-per this: Come Brass

on, I've been wai-ting long, why don't we get star ted? Come Strgs.

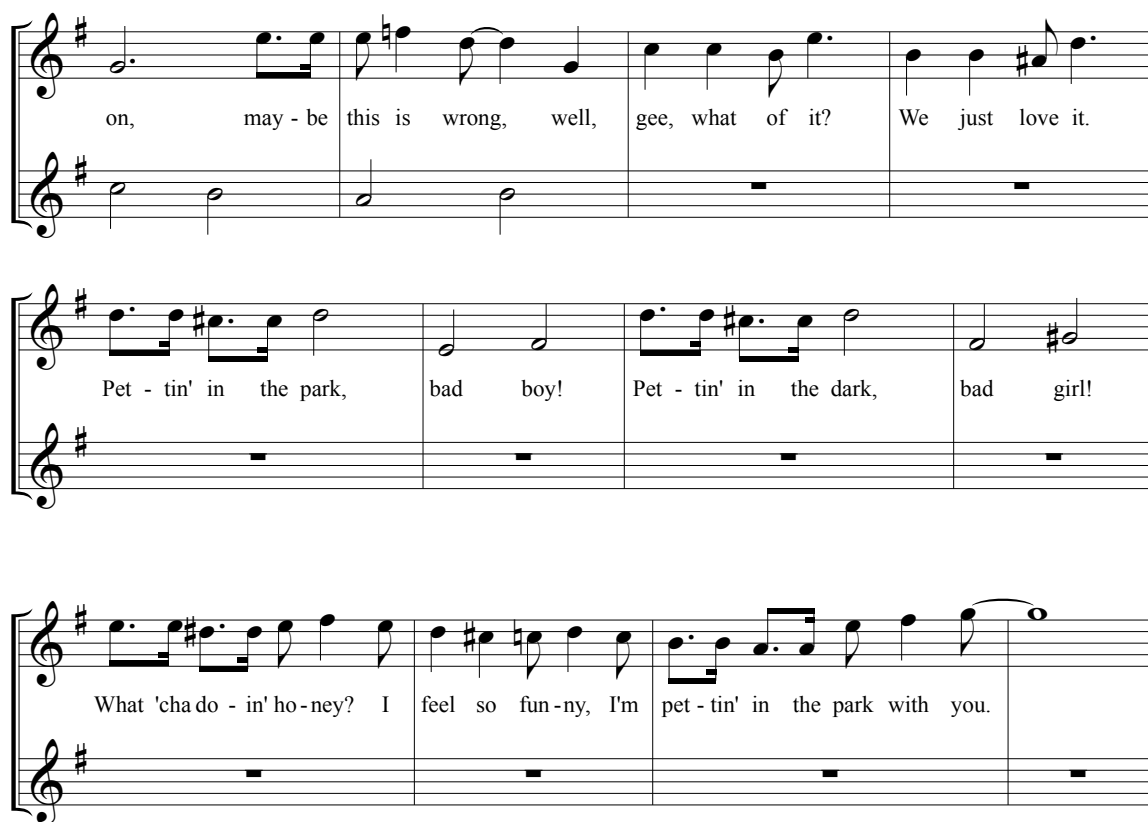


Figure 71. “Pet - tin’ in the Park,” Chorus 6. Melody and counter melody only.

The presentation of the tune during instrumental portions of the number is also consistently straightforward, in that there are few melodic embellishments, the orchestration remains largely the same throughout, and the overall musical texture does not undergo any significant changes—thus, there are no musical incongruities. Unlike Salinger, Heindorf rarely draws particular attention to his arranging style in any manner. Chorus 4 exemplifies this, as the sole deviation from the melody comes in the form of a brief, quasi-improvised trumpet embellishment at the end of the B section, clearly intended to be reminiscent of a “hot” solo break often required of trumpet players in dance bands and pit orchestras of the time (see Figure 72a). This device recurs elsewhere in the arrangement, as in the instrumental verse before Chorus 7, though even here the

melodic differences between the original and “hot” versions are minimal (see Figure 72b). The brass exhibit a greater melodic freedom through scalar embellishments both during and between phrases in the opening sections Chorus 5. However, just as the arrangement begins to stylistically assert itself, the final A section of this chorus returns to a more restricted texture. Other instances also begin to hint at musical flamboyance, as in the arpeggio figures in the woodwinds and xylophone during Chorus 7 (see Figure 73). However, such devices never truly achieve stylization in the sense with which it is used to describe Salinger’s music, in that there are never sustained periods during which the arrangement gains aural superiority or heightened musical activity over the melody.

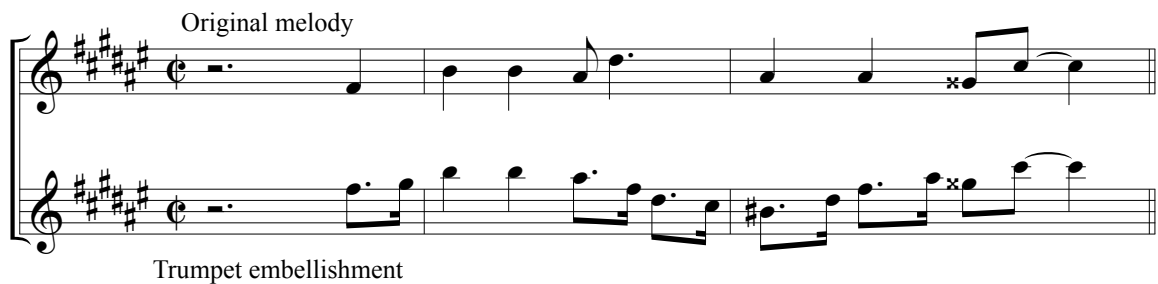


Figure 72a. “Pettin’ in the Park,” Chorus 4, end of B section. Melody/embellishment only.

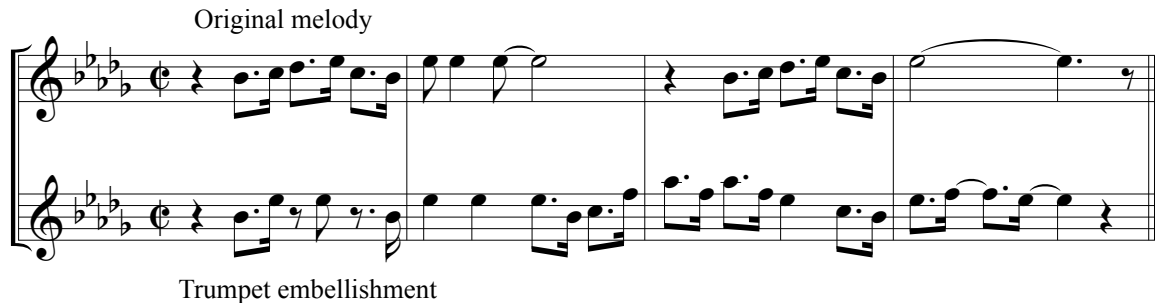


Figure 72b. “Pettin’ in the Park,” instrumental Verse, mm. 9–12. Melody/embellishment only.



Figure 73. “Pettin’ in the Park,” Chorus 7, B section. Melody and arpeggio accompaniment only.

Part of the reasoning for considering “Pettin’ in the Park” alongside “Niña” is to highlight some of the differences in arrangement practices for film musicals before Salinger’s style became known—and widely imitated—throughout the industry. Recording technology certainly limited many of the early arrangers for musical film, as thick musical textures were difficult to record without distortion. Despite this, the earlier film clearly displays a different existent attitude towards arranging and the room for the musical voice of the arranger to perform. That is, the arrangement existed solely to support the songwriter’s melody in a stylistically appropriate fashion. If the tune itself lacked melodic interest, there was little opportunity for the arrangement to overcome this deficit. “Pettin’ in the Park” largely relies on the performance of the melody to generate the musical impetus required for the seven-minute duration of the number, whereas “Niña” is sustained through the same duration despite the monotonous melody, thanks to Salinger’s performative arrangement. Such a feat is noted by André Previn as

characteristic of Salinger's arranging style: "[. . .] he [Salinger] was the only man who could take a fairly humdrum tune and make it come out like *Daphnis et Chloé*."⁷²

Previn's invocation of Ravel's ballet (1912) is telling, as it reveals the level of complexity and lushness of Salinger's arrangements as perceived by his contemporaries in the film industry.

As stated above, *Yolanda and the Thief* bears many similarities to *The Pirate*, particularly through the shared direction of Vincente Minnelli.⁷³ Both feature an extravagant visual style, though *Yolanda*'s aesthetic is largely informed by Minnelli's fascination with surrealist art, particularly in his setting of Fred Astaire's dream ballet ("Will You Marry Me?"). *Yolanda* features arrangements by both Conrad Salinger and Wally Heglin, with some additional music by music director Lennie Hayton. Though Salinger's name is listed under "orchestrations" in the opening credits and Heglin's is not, the score reveals that Salinger provided mostly background music and arranged only the number "Yolanda." The music under consideration here is "Coffee Time," the Fred Astaire and Lucille Bremer dance number arranged by Heglin. This is the final production number of the film and features, in addition to Astaire (as the character Johnny Riggs) and Bremer (as the character Yolanda Aquaviva), a large chorus of extras participating in the dance. This large and colorfully costumed assembly on screen suggests that the number could develop into a high camp extravaganza, yet it fails to do so because the musical arrangement never ventures into performative excess or any ironic, incongruous textual engagement beyond the song's basic content (see Figure 74).

⁷² Quoted in: David Thompson, dir., *Musicals Great Musicals: The Arthur Freed Unit at MGM* (Burbank, CA: Warner Home Video, 1996), Videocassette (VHS), 87 min.

⁷³ *Yolanda and the Thief* music by Harry Warren, lyrics by Arthur Freed.



Figure 74. “Coffee Time,” screenshot.⁷⁴

“Coffee Time” begins with a five-beat clapping pattern that continues throughout much of the number and which determines the rhythm of the dance steps. However, the instrumental accompaniment that eventually enters is in cut-time, which in combination with the clapping pattern constantly displaces the downbeat accents (see Figure 75).⁷⁵ Though this incongruity does begin to create space for a camp performance, the arrangement never exceeds the boundaries of Harry Warren’s melody. The instrumental choruses occupy most of the number, as only one chorus is sung. However, whereas in Salinger’s arrangements the instrumental choruses exhibit the most spectacular use of the orchestra, here the arrangement is similar to “Pettin’ in the Park” in that the melody is never obscured and is constantly doubled/harmonized by a majority of the orchestra, even

⁷⁴ Screenshot taken from: Minnelli, *Yolanda and the Thief*, DVD.

⁷⁵ The clapping pattern emphasizes 1 and 4: **1** 2 3 4 5 / **1** 2 3 4 5 / etc. When superimposed onto the instrumental accompaniment, the resultant shifts in emphasis (as shown by the bold numbers) can be represented as follows:

Clapping: **1** 2 3 4 5 **1** 2 3 4 5 **1** 2 3 4 5 **1** 2 3 4 5 **1** 2 3 4 5
 Instruments: **1** 2 3 4 **1** 2 3 4 **1** 2 3 4 **1** 2 3 4 **1** 2 3 4 **1** 2 3 4

though the available recording technology in the mid 1940s permitted a greater diversity of musical texture than that available during the early-mid 1930s. In “Coffee Time,” those instruments not engaged in melodic presentation or rhythmic timekeeping most frequently play ostinati and thus do not develop any countermelodic lines that function independently (see Figure 76). Unlike the arrangement of “Love of My Life,” which ironically utilized an overtly lush doubling of the melody, here the melodic doubling does not create as noticeably thick a musical texture, nor does the arrangement engage the dramatic text in any humorous way. Additionally, Heglin’s use of a typical jazz/dance big-band instrumentation of brass, saxophones/clarinets, and rhythm section creates no orchestrational incongruities, as the scene is set in a dance hall.

The musical score is arranged in three systems, each with four staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

- System 1 (Measures 1-4):**
 - Staff 1 (Brass+Claps):** Features block chords in measures 1, 2, and 4, with rests in measure 3.
 - Staff 2 (Clars.):** Plays a melodic line with eighth and sixteenth notes, including triplets in measures 1 and 2.
 - Staff 3 (Drs. High Hat):** Features a rhythmic pattern of eighth notes with 'x' marks in measures 1 and 2, and rests in measures 3 and 4.
 - Staff 4 (Celli/Bass):** The Cello part has a triplet of eighth notes in measures 1 and 2, and rests in measures 3 and 4. The Bass part has a continuous eighth-note line in measures 1 and 2, and rests in measures 3 and 4.
- System 2 (Measures 5-7):**
 - Staff 1 (Str.+Pno.):** Features block chords in measures 5, 6, and 7.
 - Staff 2 (Br.+Cls.):** Plays a melodic line with eighth and sixteenth notes in measures 5 and 6, and rests in measure 7.
 - Staff 3:** Rests in measures 5, 6, and 7.
 - Staff 4 (+Va.):** Features a triplet of eighth notes in measure 6 and rests in measures 5 and 7.
- System 3 (Measures 8-10):**
 - Staff 1:** Features block chords in measures 8, 9, and 10.
 - Staff 2:** Plays a complex melodic line with many sixteenth and thirty-second notes in measures 8, 9, and 10.
 - Staff 3:** Rests in measures 8, 9, and 10.
 - Staff 4:** Rests in measures 8 and 9, followed by a triplet of eighth notes in measure 10.

Figure 75. “Coffee Time,” Introduction.



Figure 76. “Coffee Time,” Chorus 1, A section. Melody and ostinato only.

The final number under consideration as an example of a non-camp musical arrangement is “Love is Where You Find It,” arranged by Earl K. Brent for *The Kissing Bandit*.⁷⁶ As with Salinger’s arrangement of “Niña,” this number, in keeping with the overall affect of the film, deliberately invokes a Latin Otherness. As will be demonstrated, however, this performance of Otherness does not inherently indicate a queer camp performance. As with the other examples, the key distinction lies in the conscious stylization, or lack thereof, in the arrangements. On the one hand, the constant use of Latin signifiers—guitar, tambourine, castanets, mandolin, use of rhythmic profiles such as the rumba and fandango—throughout the film does suggest a certain emphasis on style over content. What the arrangements lack, however, is a musical extravagance and a sense of being too much for their boundaries. For example, Brent’s arrangement of

⁷⁶ “Love is Where You Find It” music by Nacio Herb Brown. Lyrics by Earl K. Brent. Leo Arnaud is credited as orchestrator for almost all of the numbers in this film. However, Brent, the lyricist for most of the songs in the film, is credited as orchestrator for this particular number. Though this is highly unusual, this discussion will additionally credit Brent as arranger, as there is no concrete evidence to suggest otherwise.

“Love is Where You Find It” features a repeated two-measure fandango rhythmic pattern in which the second beat of the rapid 3/4 meter is accented in the orchestra (see Figure 77). This rhythm, emphasized by the on-screen movements of the orchestra behind Teresa (played by Kathryn Grayson) as she sings, establishes the Otherness of the number. In this sense, Brent’s arrangement performs, but only in a homogenous, unchanging rhythmic signification, rather than through an assertion of a musical performance separate from Nacio Herb Brown’s melody.



Figure 77. “Love Is Where You Find It,” Introduction.

As with the previous examples, this arrangement lacks incongruities and excesses in the orchestral texture and does not introduce any significant countermelodic material to draw attention to the arrangement itself. Teresa’s vocalization of the melody retains aural prominence throughout the number, and Brent’s arrangement consistently allows this to dictate the sonic environment. For instance, during the B section of the first chorus and during the bridge (sections C and D), Brent brings to the fore the bowed string instruments in the texture, whereas the A sections primarily emphasize the percussion and plucked string instruments. The shift does not register as incongruous, however, because the syncopations in the melody are smoothed over during the B, C, and D

sections, whereas in the A sections Teresa's singing emphasizes the rhythmic placement of the lyrics. Thus, the diminished role of the rhythmically-punctuating plucked string and percussion instruments in the B section and bridge acts in tandem with the melodic presentation rather than in a dialectical tension.

Grayson's performance does include some excesses that might be read as unintentional camp as the number nears its conclusion. Here, she abandons the text and sings coloratura embellishments on an open "ah" vowel, frequently ascending to the upper register in a show of virtuosity (see Figure 78). This camp effect is heightened by the visual incongruity highlighted by the practice of pre-recording a song and then lip-synching while filming, in that the minimal physical effort expended by Grayson in the close-up shots of her is in no way representative of the actual appearance of a soprano singing difficult passages (see Figure 79). Despite this increase in vocal intensity, however, Brent's arrangement proceeds at the same level of orchestral intensity as the rest of the number. The instrumentation of the first two A sections and the B section remains nearly the same as in the first chorus—plucked string instruments and percussion during the A sections with a shift in emphasis to the bowed string instruments during the B section. Brent does introduce brass to double the melody in the final A section of the chorus, though the effect nevertheless does not match the aural intensity of Grayson's voice. Thus, while her singing achieves a camp level of excess, the arrangement does not.

Ah
 7
 Ah
 15
 21
 30
 Ah
 38
 Ah
 47
 Love is where you find it, Don't be blind, it's all a-
 55
 round you ev-ry where. Ah
 62

Figure 78. “Love Is Where You Find It,” Chorus 2 and Tag. Vocal line only.



Figure 79. “Love is Where You Find It,” screenshot.⁷⁷

A pair of other numbers from *The Kissing Bandit*—“I Like You” and “Latigazos De Pasión”—act as an example of music by a colleague of Salinger’s (Leo Arnaud) that does intentionally perform in a camp way, as modeled by the arrangements in *The Pirate*.⁷⁸ As in “Love is Where You Find It,” “I Like You” and “Latigazos De Pasión” also incorporate several signifiers of Otherness, though these arrangements—particularly “Latigazos”—represent Arnaud’s best imitation of Salinger’s over-arranging style. In the stylistic trend of many of the numbers in *The Kissing Bandit*, “I Like You” begins with guitar accompaniment, here played by Bianca (played by Sono Osato) as she “entertains” Ricardo (played by Frank Sinatra).⁷⁹ Her performance of femininity is highlighted by

⁷⁷ This and all other screenshots from *The Kissing Bandit* are taken from: Benedek, *The Kissing Bandit*, DVD.

⁷⁸ “I Like You” music and lyrics by Nacio Herb Brown.

“Latigazos De Pasión” music by Vicente Gomez and Calvin Jackson.

These two numbers, though they are by two different songwriting teams and have separate conductor’s scores, appear as one continuous number in the film.

⁷⁹ Though only one guitar appears on-screen, the score reveals that the soundtrack is comprised of three guitars.

Osato’s voice is dubbed on the soundtrack by Alita Salve.

Chico (played by J. Carrol Naish), as he addresses her before she begins the song: “Go to work.” As the number unfolds, the guitars immediately establish the rumba rhythm that continues throughout “I Like You” (see Figure 80). Though the orchestral accompaniment that gradually supplements the guitars remains understated, there are nevertheless moments of humorous incongruity. For instance, during the B section of “I Like You,” Bianca sets down the guitar to draw herself closer to Ricardo, yet the accompaniment—including the guitars—continues uninterrupted as though there were no change in the visual diegesis whatsoever. As Bianca takes the whip off the wall and “Latigazos” begins, the musical texture begins to shift away from the understated rumba and into a pasodoble-like rhythm (see Figure 81). After this brief introductory section, Bianca cracks the whip and the arrangement features a sudden tempo and volume increase as the melodic activity of the orchestra far exceeds that of the preceding section. The name of this section of music is perhaps itself a camp gesture, as “latigazos de pasión” literally translates to “lashes of passion.”

Figure 80 shows the musical score for the Chorus 1, A section of the song "I Like You." The score is written for a vocal line and three guitar parts (Guitar 1, Guitar 2, and Guitar 3) in 4/4 time, key of D major (two sharps).

The vocal line consists of two phrases: "I like you," followed by a melodic line, and "If you like me" followed by a melodic line. The lyrics are written below the notes.

The guitar parts are arranged in three staves:

- Guitar 1:** Features a melodic line with chords and rests. It includes a section marker "5" above the staff.
- Guitar 2:** Features a melodic line with chords and rests.
- Guitar 3:** Features a melodic line with chords and rests.

The score includes a section marker "5" above the second system, indicating a measure rest or a specific section within the music.

Figure 80. "I Like You," Chorus 1, A section.



Figure 81. “Latigazos De Pasión,” Introduction.

In addition to the constant signification of Otherness through the various “Spanish” accompaniment rhythms, this number often reaches the point of sonic excess as Bianca dances and cracks her whip repeatedly in sync with the orchestral rhythm, creating a similar aural affect as the multiple explosions of “The Pirate Ballet.” This conscious extravagance is emphasized not just by its incongruous relationship to the restrictive nature of the preceding “I Like You,” but also by juxtaposition with the return of a slower style of dance and musical accompaniment in the midst of the whip dance. Here, Bianca dances around the room putting out candles, an act humorously mimicked in the bells, harp, and celeste (see Figure 82). This performance of seduction ends as she returns to the whip dance with greater vigor and Arnaud’s arrangement returns to a highly active orchestral flamboyance until the conclusion of the number. Director Laslo Benedek emphasizes the ironic humor of this excessive display through repeated visual cuts to an increasingly uncomfortable Ricardo, similar in comic effect to Minnelli’s cuts to the furious Don Pedro as Manuela performs “Love of My Life” for Serafin (see Figure 83).

“I Like You” and “Latigazos De Pasión” together last approximately three minutes and thus do not have the extravagant length of the seven-minute arrangements of “Niña” and “The Pirate Ballet,” though they nevertheless presents many of the same qualities of intentional musical camp found in the Salinger arrangements.

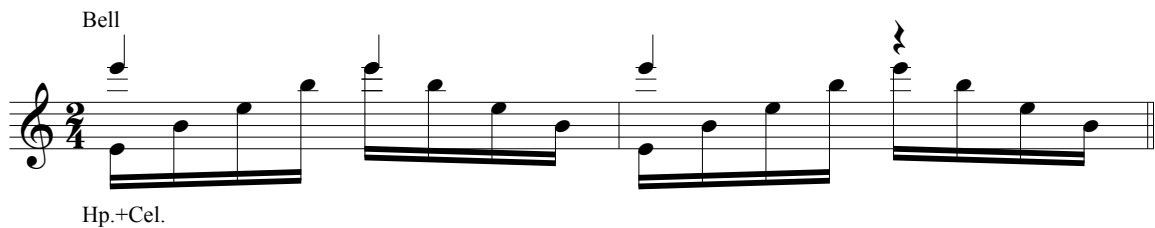


Figure 82. “Latigazos De Pasión,” Bridge. Bell/harp/celeste only.



Figure 83. “Latigazos De Pasión,” screenshot.

The examples “Pettin’ in the Park,” “Coffee Time,” and “Love is Where You Find It” have begun to demonstrate the notable lack of conscious musical stylization and excess in many of the arrangements both of Salinger’s contemporaries and of the preceding generation of arrangers. These points of comparison highlight the camp qualities of Salinger’s music and reveal what Dore Schary meant when he claimed to want to “hear

the tunes” in the musicals and “not the orchestrations.”⁸⁰ That is, each of the three examples features an arrangement that supports the melody throughout and remains contained within the unchallenged boundaries of this melody. Additionally, none of the examples exhibit musical traits that highlight or instigate an incongruous camp humor between the number and its dramatic setting. Conversely, “I Like You” and “Latigazos De Pasión” exemplify musical numbers arranged by someone other than Salinger that do fit the model of musical camp provided by the analysis of the numbers in *The Pirate*. Such a stylistic approach can be considered an indication of the influence of Salinger’s camp sensibility within the film musical industry. As the next chapter seeks to more fully investigate the camp aesthetics of Salinger’s music throughout his career, so too will the analysis look to further determine the ways in which his lush musical style was imitated by other arrangers.

Conclusion

The above analyses of the musical numbers have demonstrated that Salinger’s unique performance of queerness through intentional musical camp forms—and is in turn informed by—the overall camp aesthetic of *The Pirate*. As shown, the multivalent nature of camp allows for a variety of analytical backdrops to musical-dramatic situations. Here, camp is located in moments of musical excess, incongruity, irony/humor, performativity, and most importantly in the ways in which Salinger intentionally emphasizes his distinctive style over the content of the song he is arranging. By considering musical arrangements as potentially queer performances, the analysis provides a model through

⁸⁰ Cf. note 39.

which further texts can be read through this lens of camp. The expansion of camp scholarship to more fully consider music is crucial, as the manner in which music is presented in a film musical largely determines the reading of that film. The film considered here, however, serves as an example of a very particular kind of conscious musical engagement with an environment already saturated with high camp. The following chapter will broaden the analysis to consider the different ways in which Salinger engages with musical camp in films throughout his career, particularly in those films and numbers in which the play of camp aesthetics may be less obvious and consistent than in *The Pirate*. This will continue to interrogate the role of Salinger's arranging style within the queer milieu of the Freed Unit at MGM.

Appendix 1. Form diagrams and lyrics.

“Niña”

Verse

When I arrive in any town
I look the ladies up and down
And when I’ve picked my favorite flame
This is my patter, no matter her name

[Dialogue]

Serafin: Niña!

Woman: My name is Louisa.

Serafin: Ah, but you could be Niña for me, couldn’t you, Niña?

Chorus 1

A Niña, Niña, Niña, Niña
Fascinating Niña
What a lovely child
A’ Niña, you enchant me, Niña
You’re so sweet, I mean yuh
Fairly drive me wild
B Niña, till the moment you hit my heart
Niña, I was doin’ just fine
A’’ But since I’ve seen yuh
Niña, Niña, Niña
I’ll be having neurasthenia
Till I make yuh mine (etc)

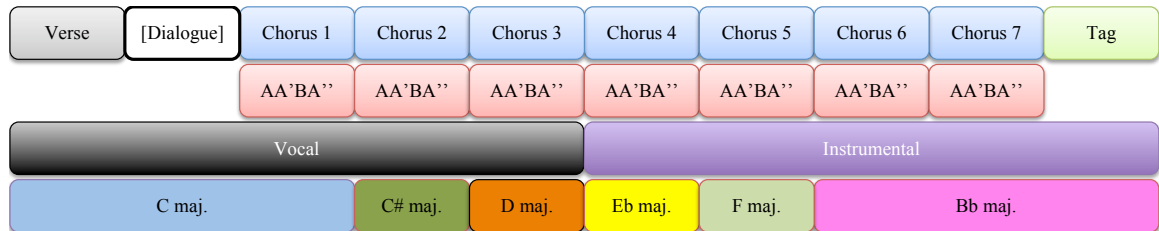
Chorus 2

A Niña, Niña, Niña, Niña
[instrumental break]
A’ Niña, Niña, Niña, Niña
[instrumental break]
B Niña, till the moment you hit my heart
Niña, I was doin’ just fine
A’’ But since I seen yuh
Niña, Niña, Niña
I’ll be having neurasthenia
Till I make ya mine (etc)

Chorus 3

A Niña! [instrumental break]
You’re the prize gardenia
Of the Spanish Main
A’ Niña! [instrumental break]
Don’t be so enticing
Or I’ll go insane
Niña! [instrumental break]
B Niña, till, alas, I gazed in your eyes

Niña, I was mentally fine
 A'' But since I've seen ya
 Niña, Niña, Niña
 I'll be having schizophrenia
 Till I make yuh...



“Mack the Black”⁸¹

Verse 1

A There's a pirate known to fame
 Black Macoco was the pirate's name
 A' In his day the tops was he
 'Round the CaribBEan or CaRIBBean sea

Refrain 1

B Mack the Black
 'Round the CaribBEan
 Mack the Black
 Or CaRIBBean sea
 B' Mack the Black
 'Round the CaribBEan
 'Round the CaribBEan
 Or CaRIBBean sea

Verse 2

A As a child, his nurse foretold
 Mack was sure to be a pirate bold
 A' For when feeding time'd come
 Mack'd have a bottle
 But a bottle of rum

Refrain 2

B Mack the Black
 Mack'd have a bottle
 Mack the Black
 But a bottle of rum
 B' Mack the Black
 Mack'd have a bottle

⁸¹ The capitalization of either “BE” or “RIBB” in “Caribbean” designates Porter’s varying syllabic emphases.

Mack'd have a bottle
But a bottle of rum

Verse 3

A When he's sight a clipper ship
Mack would board her and begin to clip
A' First he'd grab the ladies fair
'Speshly those with jewels
Those with jewels to spare

Refrain 3

B Mack the Black
'Speshly those with jewels
Mack the Black
Those with jewels to spare
B' Mack the Black
'Speshly those with jewels
'Speshly those with jewels
Those with jewels to spare

Verse 4

A When he'd make his daily rounds
Gals would trail him like a pack o' hounds
A' Ev'ry night he'd have a date
Ladies go to pieces
Over pieces of eight

Refrain 4

B Mack the Black
Ladies go to pieces
Mack the Black
Over pieces of eight
B' Mack the Black
Ladies go to pieces
Ladies go to pieces
Over pieces of eight

Verse 5

A Ev'ning star, if you see Mack
Stop his wandering and guide him back
A' I'll be waiting, patiently
By the CaribBEan or CaRIBBean sea

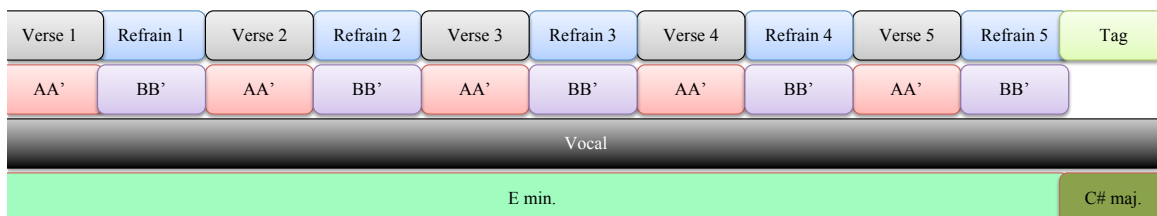
Refrain 5

B Mack the Black
By the CaribBEan
Mack the Black
Or CaRIBBean sea
B' Mack the Black
By the CaribBEan
By the CaribBEan

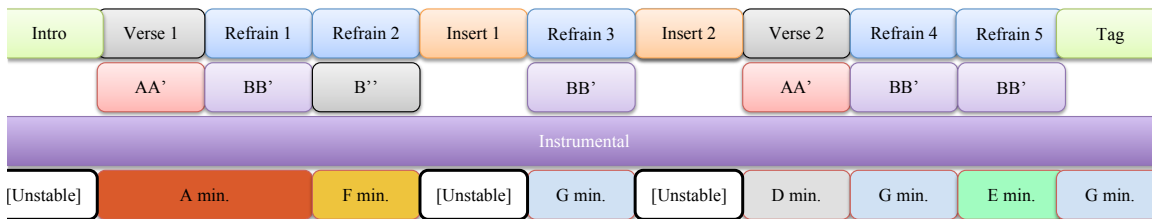
[*immediate transition to tag*] Or, in case you're not agreein', the CaRIBBean sea

Tag

Mack the Black, Macoco
From Guadalupe to Barbados
Tornados
Give them to his desperados
Throughout the CaribBEan or vicinity
Macoco leaves a flaming trail of masculinity
And suddenly I feel like I've a big affinity
And I'm loco
For Mack, Mack
Mack the Black
Macoco



“The Pirate Ballet”⁸²



“You Can Do No Wrong”

Chorus

A You can do no wrong
You're as right as a nightingale's song
B You're the nth of perfection
Of them all you're the star
When you gaze in my direction
Life is caviar
A I can barely wait
'Til I know that we'll share the same fate
C And from then on, sweet angel

⁸² The melodic content of the verses and refrains matches that of the corresponding sections in “Mack the Black.”

I shall worship you my life long
For you can do no wrong
It's painfully true
That you can do no wrong

Chorus 1

ABAC

Vocal

Bb maj.

“Love of My Life”

Chorus

A Love of my life
Life of my love
I used to pray and pray you'd hear me
B Love of my life
Angels above
Sent you at last to stay always near me
A' Now we are one
Never to part
And nevermore need I implore you to miss me
C Come to my arms
Come to my heart
Kiss me, kiss me
Come to me, come to me
Love of my life
Oh, oh, oh, [etc.]

Chorus 1

ABA'C

Vocal

F maj.

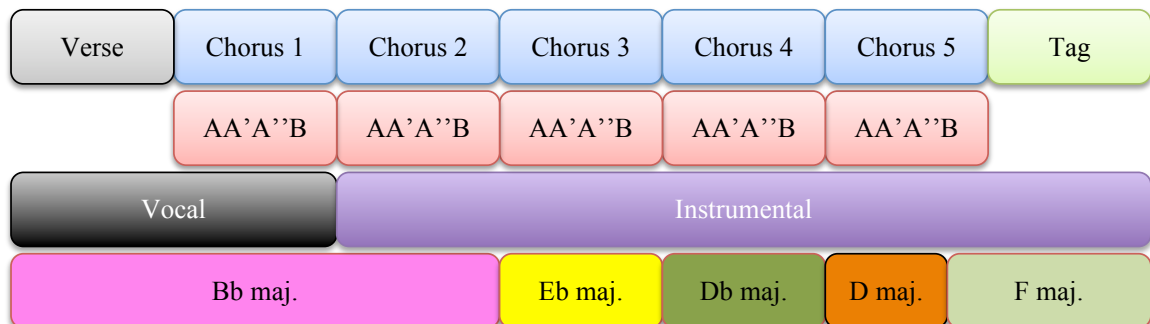
“Be A Clown” (first appearance)

Verse

I'll remember forever
 When I was but three
 Mama, who was clever
 Remarking to me
 Son, when you're grown up
 And you want everything nice
 I've got your future sewn up
 If you'll take this advice

Chorus

A Be a clown, be a clown
 All the world loves a clown
 A' Act the fool, play the calf
 And you'll always have the last laugh
 A'' Wear the cap and the bells
 And you'll rate with all the great swells
 B If you become a doctor, folks'll face you with dread
 If you become a dentist, they'll be glad when you're dead
 You'll get a bigger hand if you can stand on your head
 Be a clown, be a clown, be a clown



“Be A Clown” (reprise)

Chorus 1

A Be a clown, be a clown
 All the world loves a clown
 A' Show 'em tricks, tell 'em jokes
 And you'll always stop with top folks
 A'' Dress in huge, baggy pants
 And you'll ride the road to romance
 B A butcher or a baker ladies never embrace
 A barber for a beau would be a social disgrace
 They all'll come to call if you can fall on your face

Be a clown, be a clown, be a clown

Chorus 2

A Be a clown, be a clown
All the world loves a clown

A' Be a crazy buffoon
And the demoiselles'll all swoon

A'' Be a crack jackanapes
And they'll imitate yuh like apes

B Why be a great composer with your rent in arrears?
Why be a major poet and you'll owe it for years?
When crowds'll pay to giggle if you wiggle your ears
Be a clown, be a clown, be a clown

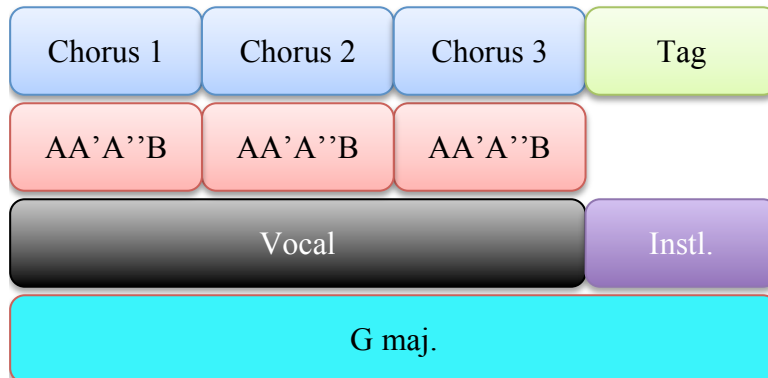
Chorus 3

A Be a clown, be a clown
All the world loves a clown

A' Be the poor, silly ass
And you'll always travel first class

A'' Give 'em quips, give 'em fun
And they'll pay to say you're A-1

B If you become a farmer, you've the weather to buck
If you become a gambler, you'll be stuck with your luck
But jack, you'll never lack if you can quack like a duck
Be a clown, be a clown, be a clown



“Pettin’ in the Park”

Verse

Ev'ry night a body should relax
After all the wear and tear
Get that oxygen your body lacks
Get it in the open air
Go and find a little rendezvous
Underneath the starry skies

Take someone who's sweet along with you
For a little exercise

Chorus

A Pettin' in the park
 Bad boy!
 Pettin' in dark
 Bad girl!
 First you pet a little
 Let up a little
 Then you get a little kiss

A Pettin' on the sly
 Oh my!
 Act a little shy
 Ah why?
 Struggle just a little
 Then hug a little
 Cuddle up and whisper this:

B Come on, I've been waiting long
 Why don't we get started?
 Come on, maybe this is wrong
 Well, gee, what of it?
 We just love it

A Pettin' in the park
 Bad boy!
 Pettin' in the dark
 Bad girl!
 What'cha doin' honey?
 Oh, I feel so funny
 Pettin' in the park with you

Verse	Chorus 1	Chorus 2	Chorus 3	Chorus 4	Chorus 5	Chorus 6	Verse	Chorus 7	Chorus 8	Chorus 9
	AABA	AABA	AABA	AABA	AABA	AABA		AABA	AABA	AABA
Vocal			Instrumental			Vocal	Instrumental			Vocal
F maj.			Eb maj.	F# maj.	Bb maj.	G maj.			Db maj.	G maj.

“Coffee Time”

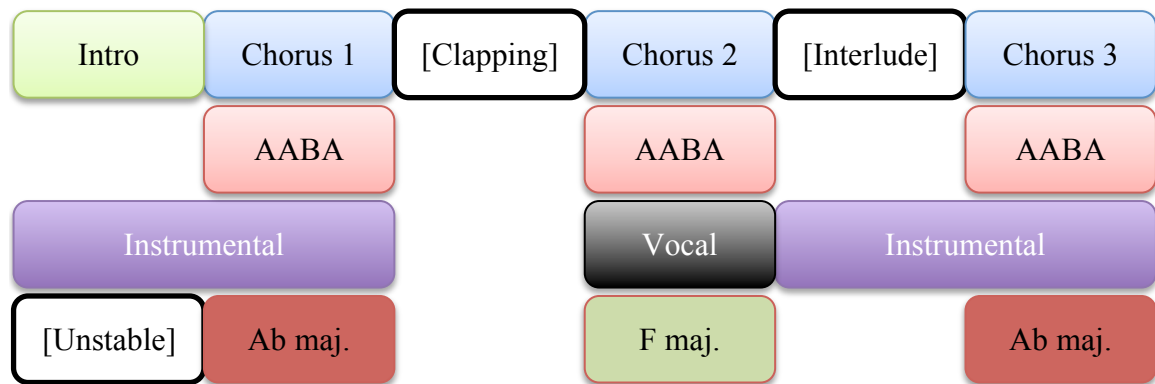
Chorus

A Coffee time
 My dreamy friend
 It's coffee time
 We'll sing a silly little rhyme
 And have a cup of coffee

A Java time
 My happy chum
 Let's have a time
 We'll celebrate for just a dime
 And have a cup of coffee

B Greetin' time
 The music box is beatin' time
 It's good old fashioned meetin' time
 We're in the pink
 So come and clink
 And let's drink
 A cup of coffee

A Coffee time
 My dreamy friend
 It's coffee time
 We'll sing a silly little rhyme
 And have a cup of coffee



“Love is Where You Find It”

Chorus

A Love is where you find it
 Don't be blind, it's
 All around you, everywhere

A Take it, take a chance now
 For romance, now
 Tell a someone that you care

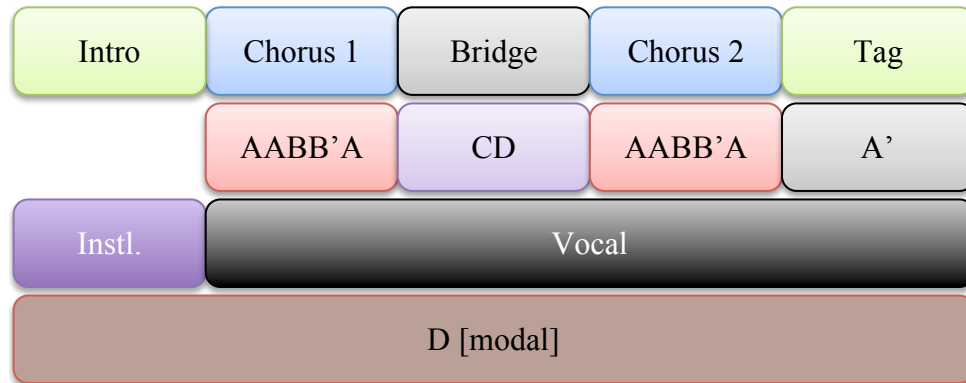
B Spring love comes upon you
 When it's gone, you
 Feel despair

B' Soon, though
 In the moon glow
 You'll find that a new love is there

A Love is where you find it
 Fate designed it
 To be waiting everywhere

Bridge

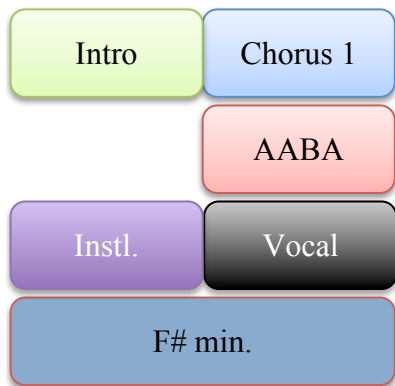
C It may hide from you for a while
 It may come tonight in a smile
 D Fan the flame of a new love
 In the arms of a new love
 Seek and you shall find



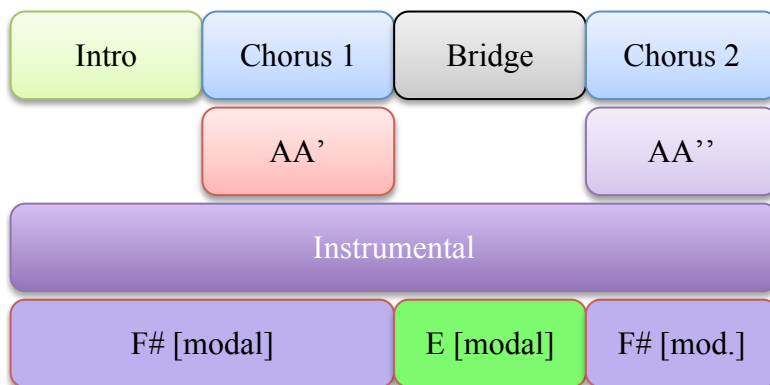
“I Like You”

Chorus

A I like you
 If you like me
 Mmm, etc.
 A I like you
 If you like me
 Mmm, etc.
 B Soon the moon will rise
 There'll be stars divine
 If you are there
 You'll be mine
 A I like you
 If you like me
 Mmm, etc.



“Latigazos De Pasión”



Appendix 2. Extended musical examples.

The musical score is written for voice and piano. It begins with an **Intro.** section, marked **Moderato**. The piano part features a series of chords in the right hand and sustained chords in the left hand. The voice part is silent during the intro.

The **Verse** begins at measure 5. The lyrics are: "When I ar - rive in an - y town I look the la-dies up and down". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked in the right hand at measure 7.

The second system begins at measure 11. The lyrics are: "And when I've picked my fav' - rite flame ____". The piano accompaniment continues with the same eighth-note bass line and chords. A triplet of eighth notes is marked in the right hand at measure 12.

16

This is my pat - ter, no mat - ter her name.

16

f

8va -

Refrain (Moderato, but in strict tempo)

21

Niñ - a, Niñ - a, Niñ - a, Niñ - a,

21

p

8va -

26

Fas - ci - na - ting Niñ - a, What a love - ly child.

You're the prize Gar - de - nia of the Span - ish Main,

26

30

Niñ - a, — You en - chant me Niñ - a, —
 Niñ - a, — While my theme song I sing,

30

mf

34

You're so sweet, I mean yuh — Fair - ly drive me wild. —
 Don't be so en - tic - ing, — Or I'll go in - sane. —

34

38

Niñ - a, — 'Til the mo - ment you hit my heart,
 Niñ - a, — 'Til a - las I gazed in your eyes,

38

f

42

Niñ - a, — I was do - in' just fine. —
 Niñ - a, — I was men - tal - ly fine. —

42

46

But since I've seen yuh, — Niñ - a, Niñ - a, Niñ - a, —
 But since I've seen yuh, — Niñ - a, Niñ - a, Niñ - a, —

46

fp *mf*

50

I'll be hav - ing neur - os - the - nia Till I make yuh mine, Till I make yuh,
 I'll be hav - ing schi - zo - phre - nia Till I make yuh mine, Till I make yuh,

50

pp

Figure 84. “Niña,” early piano-vocal version.

Refrain [Very slowly and tenderly]

You can do no wrong, you're as right as the

6

night - in - gale's song, you're the n'th of per -

10

fect - ion, of them all you're the star, when you gaze in my di -

14

rect - ion life is cav - i - ar! _____ I can

mf *p*

18

bare - ly wait _____ 'til you make me your per - ma - nent

23

date _____ and from then on, sweet an - gel, I shall

mf

27

wor - ship you — my life long, for you can do no

31 1.

wrong.

mf marcato

33 2.

wrong.

p

pp

Figure 85. “You Can Do No Wrong,” early piano-vocal version.

JUDY **Very slow 2**

First system of the musical score for 'JUDY'. The tempo is 'Very slow 2'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line (JUDY) consists of three measures: 'You can do no wrong,'. The instrumental accompaniment includes:

- Vns. (Violins):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- 3 Cls. (Clarinets), B. Cl. (Bass Clarinet), (Hp.) (Harp):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- Vla. (Viola):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- Pno. (Piano):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- Gtr. (Guitar):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- Vc. (Violoncello):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- Bass pizz (Bass):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.

Second system of the musical score for 'JUDY'. The tempo is 'Very slow 2'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line (JUDY) consists of three measures: 'you're as right as the night - in - gales'. The instrumental accompaniment includes:

- Vns. (Violins):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.
- (B. Cl.) (Bass Clarinet):** Playing a sustained chord in the first measure, then moving to a more complex texture in the second and third measures.

7

song, ————— you're the n'th of per -

Fl.

Vns. div.

Vlas. Cls. *mf*

Vlas. + Cls.

Vc. Cl.

10

fect - ion, of them all you're the star, when you

+E. Hn.

Cl.

13

gaze in my direction, life is cav-i-ar! —

Vns.

Hp.

16

Slow 4 *Molto rit.*

Vns. I can bare-ly

Vn.2
Fl. E. Hn.

Vla.
Clar.

Slow 4 *Molto rit.*

Vc.
Cls.

W.W. resolves

Hp. W.W.

Hp. W.W.

B. Cl.
Bass
arco

wait 'til you make me your

Stgs.

+Hp. Hp. Hp.

Cls.

7

per - ma - nent date and from

rit.

rit.

25

then on, sweet an - gel, I shall wor - ship you my life

freely

colla voce

W.W.

div. (col stgs.)

Hp.

pp

28

long, for you can do no

Ob.

Fl.

Hp.

p.

31

wrong

It's

pain - ful - ly true that

+Hp.

Hp.

W.W. Soli

34

Very slow

you can do no wrong.

Vns.

Vla.

Ob.

B. Cl.

pp

espr.

Very slow

37

The musical score is written for five staves. The top staff is a single treble clef line. The second staff is a grand staff (treble and bass clefs). The third staff is a single treble clef line. The fourth staff is a single bass clef line. The fifth staff is a single bass clef line. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score consists of three measures. The first measure has a half note in the top staff and a triplet of eighth notes in the second staff. The second measure has a half note in the top staff, a triplet of eighth notes in the second staff, and a triplet of eighth notes in the third staff. The third measure has a half note in the top staff, a triplet of eighth notes in the second staff, and a triplet of eighth notes in the third staff. The fourth staff has a half note in the first measure and a half note in the second measure. The fifth staff has a half note in the first measure and a half note in the second measure. The score ends with a double bar line.

Figure 86. “You Can Do No Wrong,” final version.

3. Hearing the Arrangements, Not the Tunes: Expanding the Model of Musical Camp

The previous chapter put forth and examined a model of musical camp in relation to Conrad Salinger's arranging style within the specific context of Vincente Minnelli's *The Pirate* (1948). This chapter further explores camp interpretations of Salinger's music in a variety of contexts, in order to first demonstrate that this particular model of musical camp can be applied both to films similar to *The Pirate* in terms of their camp aesthetics and to films in which the visuals and narratives significantly lack high camp legibility. The first two sections of this chapter are based upon this distinction between musical camp in combination with visual/narrative camp versus musical camp in an otherwise "non-camp" context. By extension, this will additionally demonstrate that Salinger's deployment of musical camp was not always congruous within a scenic context; rather, his music had the potential to significantly contradict and exceed the boundaries of the scenes which it accompanied. As with the analysis of Salinger's arrangements in *The Pirate*, this inquiry will continue to explore his assertion of a queer musical voice through his highly stylized and performative relationship with the basic musical materials of the songs he arranged. A third section specifically compares Salinger's arrangements of numbers from the *Show Boat* montage in *Till the Clouds Roll By* (Whorf et al., 1946) to his arrangements of those same numbers in MGM's full-length version of *Show Boat* (Sidney, 1951), in consideration of the possibility that the "too-muchness" of his style resulted in pressure from some of his colleagues and the administration to tone down his

musical flamboyance in the latter film.¹ The final section of the chapter will briefly examine the influence of musical camp on some of Salinger's contemporaries at MGM.

Musical camp within narrative/visual camp contexts

Some of the earliest examples in Salinger's career of an overt deployment of his musical camp are within the film *Ziegfeld Follies* (Minnelli et al., 1946).² Though the film as a whole has not retained much popularity since its release, many of the details of its construction nevertheless warrant attention for their stylistic ambition. Like *The Pirate*, *Ziegfeld Follies* is saturated with a visual camp style, though the latter film is constructed without an overarching narrative. Accordingly, this analysis will consider the musical numbers as autonomous units, with a particular focus on the song "There's Beauty Everywhere," composed by Harry Warren, with lyrics by Arthur Freed.³ Whereas this number has already been considered in Chapter 1 as an example of Salinger's mature Hollywood style, this specific investigation will demonstrate the contextual legibility of many of these stylistic markers as performative camp gestures.

"There's Beauty Everywhere," sung by Kathryn Grayson, functions as the finale to the film's cavalcade of star performances. As with the film as a whole, this number underwent a tortured existence before arriving at the version that appeared in the final

¹ Richard Whorf et al., dir. *Till the Clouds Roll By* (Originally released by Metro-Goldwyn-Mayer, 1946. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *Till the Clouds Roll By*, conductor's score, 1946 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

George Sidney, dir., *Show Boat* (Originally released by Metro-Goldwyn-Mayer, 1951. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2000), DVD. *Show Boat*, conductor's score, 1951 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

² Vincente Minnelli et al., dir., *Ziegfeld Follies* (Originally released by Metro-Goldwyn-Mayer, 1946. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *Ziegfeld Follies*, conductor's score, 1946 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

³ See Chapter 1, Appendix 2 for lyrics and form diagram.

theatrical release.⁴ Indeed, the final version is musically and visually only a vestige of its original conception, in that the first version was sung by James Melton and featured dancing by Fred Astaire, Lucille Bremer, and Cyd Charisse. Though some brief portions of Charisse's dance survived the massive edits, Melton, Astaire, and Bremer were all excised. Additionally, whereas Minnelli directed the first version, Robert Alton was brought in to direct the multiple re-takes. Grayson replaced Melton as the vocalist featured at the number's opening, though the differences between the arrangements of this section (recorded on December 28, 1944 and June 30, 1944, respectively) are largely limited to matters of transposition—Melton sang the piece in G, whereas Grayson sang it in Eb. The instrumental portion of the number that follows in both versions underwent a much more thorough revision, yet both strive for the same stylized extravagance.

One musical passage that appears in both versions is the chorus in 3/4 time, a portion of which was examined in Chapter 1 as an example of Salinger's mature Hollywood style. While it is impossible to know precisely what visuals this music accompanied in the initial version, the visual context in the final version suggests a musical conception that was intended to directly complement one of the campiest moments in this already intensely camp finale. As briefly noted in Chapter 1, this section—one of the few from Minnelli's original footage—features a group of dancers, including Charisse, prancing their way through a sea of bubbles (see Figure 87). According to Fordin, Minnelli intended the bubbles to be used more ubiquitously in the number as a whole, but the

⁴ For a summary of the many cut numbers, re-takes, and other difficulties that resulted in the film being released more than two years after it went into production, see Hugh Fordin, *MGM's Greatest Musicals: The Arthur Freed Unit* (New York: Da Capo Press, 1996), pp. 121–146.

technological disaster they presented resulted in minimal usable filmed material.⁵

Consequently, the bubbles sequence is completely unrelated to the visual settings that both precede and follow it, as those were shot months later and avoided the bubble machine entirely. The inherent preposterousness of a soundstage full of bubbles is thus augmented by its incongruity within the number as a whole. The stylistic trademarks of Salinger's camp arrangement act, in turn, as fitting complements and additional enhancements to the excesses of this visual camp.



Figure 87. “There’s Beauty Everywhere,” screenshot.⁶

As explored in Chapter 1, Salinger uses dense chord voicings, multiple harmonic extensions, octatonicism, and semi-chromatic inner moving lines as some of the primary means to put his unique arranging stamp on this number. Given the model of musical camp established in the analysis of *The Pirate* in Chapter 2, this particularly overt display

⁵ Fordin, *Greatest Musicals*, pp. 141–43.

⁶ This and all other screenshots from *Ziegfeld Follies* are taken from: Minnelli et al., *Ziegfeld Follies*, DVD.

of stylistic agency over the basic materials of the song can be read in the same vein of performative excess. However, this aesthetic approach is of course not limited to this chorus's initial A and B sections analyzed in Chapter 1. Indeed, in the opening of the second A section, Salinger adds yet another layer of complexity through the inclusion of a series of harmonized arpeggios in the upper-register woodwinds as the brass take over the harmonized melody (see Figure 88). Additionally, Salinger places a countermelody in the upper register of the horns—one of his most audibly recognizable techniques—at the onset of the concluding C section of this chorus (see Figure 89). As seen in the example, this countermelody consistently adds dissonance to the texture through the use of a double neighbor at the beginning of each of the first three measures. This, in combination with the prominent timbre of the horns in this sequentially rising register and the highly active rhythm, grants this countermelody greater musical interest over the melody itself. The spectacle of the dancers among the bubbles is thus augmented by the equally theatrical musical performance put on by Salinger.

The musical score for Figure 88 is written in 3/4 time and the key of D major. It consists of four staves. The top staff is for Woodwinds (WW), showing a series of harmonized arpeggios in the upper register, marked with a '3' for triplet. The second staff is for Brass, playing a harmonized melody. The third staff is for Harp (Hp.), and the bottom staff is a Bass line. The score is labeled with 'Fl.+Vns.' and 'Str.+Hns.' for the woodwind and string sections respectively.

Figure 88. “There’s Beauty Everywhere,” Chorus 2, second A section, mm. 1–4.

Figure 89. “There’s Beauty Everywhere,” Chorus 2, C section, mm. 1–4.

Though the bubbles sequence in “There’s Beauty Everywhere” contains the most obvious visual and musical camp of the finale, the rest of the number continues in a very similar aesthetic vein. This portion is comprised entirely of the re-takes directed by Robert Alton and features several gowned women striking various poses and pantomimes as the camera gradually makes its way to the final image of Grayson on a pedestal with the words “Ziegfeld Follies” in marquee lights behind her (see Figures 90a and b). The camera’s voyeuristic gaze on the women’s bodies in highly stylized positions lends the entire segment a Busby Berkeley-esque aura. Unlike Ray Heindorf’s arrangement of “Pettin’ in the Park” examined in Chapter 2, which accompanied Berkeley’s visuals with a relatively non-camp approach in its lack of stylistic assertion, Salinger’s sonic support of this similar visual aesthetic adds an additional layer of camp through its constant dedication to highlighting his fantastical musical voice.



Figure 90a. “There’s Beauty Everywhere,” screenshot.



Figure 90b. “There’s Beauty Everywhere,” screenshot.

As Salinger’s arrangement transitions from the previously described section in 3/4 and returns to cut-time for the final chorus, he explores yet another orchestral texture by placing the unison melody in the violins with a harmonized countermelody in the middle-

register trombones, horns, woodwinds, and harp (see Figure 91). Though the melody in the first A section is strictly diatonic, the countermelody frequently incorporates chromatic movement. In this way, the countermelody creates a distinct musical space in spite of its repetitive rhythm and relatively narrow ambitus. In contrast, the B section features a much more active countermelody in the upper-register violins and a harmonized melody in the brass and woodwinds (see Figure 92). Here, Salinger's harmonization of the melody borrows a similarly lush approach to dissonance as the previous chorus in its string of suspensions in one of the inner voices. The countermelody simultaneously asserts itself through its constantly sweeping gestures, busy rhythmic profile, and its emphasis on dissonance through frequent leaps into suspensions, whereas Warren's melody is largely static from both a melodic and rhythmic standpoint. Of course, Salinger's consistently inventive presence continues beyond this section through the rest of the arrangement and counters both the basic musical framework and the static portrayal of the women on-screen.

Vns.+Va.+Vlc.

WW.+Hns.+
Trbs.+Hp.

5

Trpts.+Ob.

3

Figure 91. “There’s Beauty Everywhere,” Chorus 3, first A section.

Figure 92. “There’s Beauty Everywhere,” Chorus 3, B section.

Salinger thus creates a sonic spectacle that does not indiscriminately mirror the visual spectacle of this number. Rather, its orchestral glamour is more expansive and constructive in its endeavors than the narrow, passive definition of feminine beauty presented in the diegesis. Particularly given the lack of a scenic context for this number, the musical accompaniment offers some of the few cracks through which an alternate narrative might appear. Though Chapter 5 deals more explicitly in musical camp’s ability to counter heterosexist narratives, suffice it to say here that Salinger’s engagement with camp aesthetics is not complicit with the objectification of women’s bodies and instead offers a tangibly queer presence. In doing so, his music draws attention to the deliberately

superficial construction of this kind of “beauty.” As in *The Pirate*, this kind of musical camp largely relies on the performative lushness of his arrangements, wherein he gives priority to his countermelodic and harmonic embellishments over the songwriter’s basic framework.

A further example will demonstrate the possibility of a musical camp reading in a context far removed from that of the spectacle of *Ziegfeld Follies*. “A Couple of Swells,” one of the Irving Berlin numbers expressly written for *Easter Parade* (Walters, 1948), has long been considered part of the camp canon.⁷ Here, however, the camp appeal stems not from stylization and excess but rather from the gender-blurring androgyny of Judy Garland’s costume and makeup (see Figure 93).⁸ The number features her (as the character Hannah Brown) and Fred Astaire (as the character Don Hewes) performing as tramps who playfully send up class disparity and cultural snobbery. Berlin’s song remains melodically simple throughout, rarely straying from triadic arpeggiations and stepwise motion within the C major diatonic collection. This highlights the witty lyrics while simultaneously playing to the mocking refinement of the song’s theme. Salinger’s arrangement is accordingly light in texture, though certain features nevertheless mark his queer/camp presence.

⁷ Charles Walters, dir., *Easter Parade* (Originally released by Metro-Goldwyn-Mayer, 1948. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2011), DVD.

⁸ E.g. see Richard Dyer, *Heavenly Bodies: Film Stars and Society* (London: Macmillan, 1986), pp. 176–77. Unless otherwise noted, see Appendix 1 for form diagrams and lyrics of all musical examples cited in this chapter.



Figure 93. “A Couple of Swells,” screenshot.⁹

Unlike many of the arrangements considered thus far, here Salinger’s style does not compete with Berlin’s melody in terms of countermelodic activity and characteristically lush harmonizations. Indeed, during the vocal choruses the orchestra’s presence is relatively benign, though Salinger’s use of clichés in the few moments when the arrangement does foreground his stylistic contributions can be read as a kind of unintentional camp.¹⁰ The most conspicuous of these occurs after the line: “We would ride up the avenue | But the horse we had was shot,” at which point Salinger inserts a snare drum “rim shot” in the percussion part (see Figure 94). The musical joke is twofold, in that the actual sound is meant to resemble that of a gunshot, and those familiar with musical jargon would recognize the technique and know that it is called a “rim *shot*.” At the surface, the obviousness of this musical gesture and its timing in the phrase verge on

⁹ Screenshot taken from: Walters, *Easter Parade*, DVD.

¹⁰ Raymond Knapp, personal communication with the author (Oct. 12, 2012).

the banal, yet a camp reading locates an ironic humor in this moment precisely because of its clichéd nature.

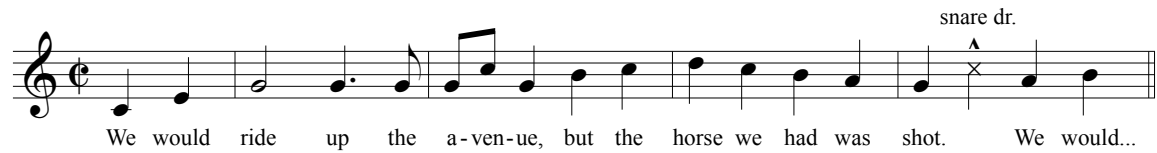


Figure 94. “A Couple of Swells,” rim shot.

During the brief instrumental interlude later in the number, Salinger deploys a slightly more subtle set of musical clichés in the particular way he complements the dancers with his orchestration and embellishments of Berlin’s melody. This instrumental portion features Hannah and Don prancing and mincing their way around the stage as they “put on airs” of a *faux* gentility. In concordance with this choreography, Salinger’s arrangement takes on a decidedly precious, “wristy” effect.¹¹ For example, in the A and A’ sections of the first instrumental chorus, Salinger completely eliminates the bass instruments and focuses the orchestration on *pizzicato* strings and the upper woodwinds, with occasional single-note interjections by the stopped horns. The strings and horns provide a light accompanimental texture as the woodwinds carry the melody, embellishing the descending scalar pattern at the end of both sections with eighth-note triplet figures (see Figure 95). The device is musically simple, yet efficiently conveys the effeteness of Hannah’s and Don’s bodily gestures. Salinger employs a similar effect in the modulatory transition from this first instrumental chorus (in F) to the ensuing half-instrumental, half-vocal chorus (in C). Once again, the bottom drops out as Salinger reserves his orchestration for only treble instruments. The piccolos carry the most active line in a series of lilting, triplet arpeggiations as the other woodwinds and *pizzicato*

¹¹ Many thanks to Mitchell Morris for introducing me to—and encouraging the use of—the term “wristy.”

strings simply play a series of quarter notes (see Figure 96). This musical signification of the comical ostentatiousness of the on-screen characters, though more subtle than the earlier “rim shot,” nevertheless still draws on musical clichés. However, as before, the very presence of these clichés can be read as a kind of unintentional musical camp. In addition, the affected preciousness of Salinger’s arrangement gives it a queerness in counterpoint to those previously examined arrangements, wherein his queer musical voice primarily arose from his assertions of an unusually lush style. Indeed, this growing conception of musical camp demonstrates its fluidity and applicability to a multitude of contexts, a quality further elaborated in an example from a film made four years after *Easter Parade* and *The Pirate: The Belle of New York* (Walters, 1952).¹²

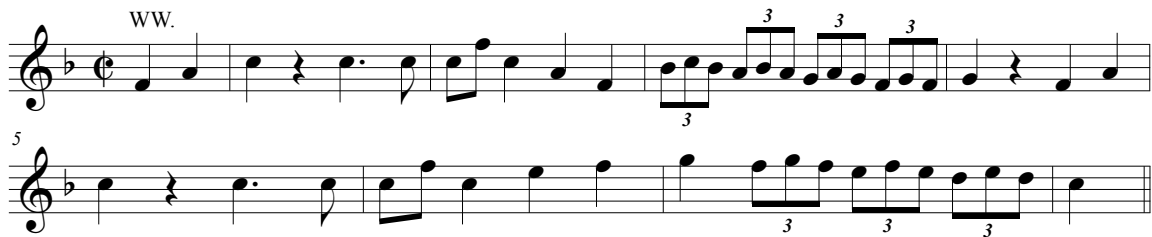


Figure 95. “A Couple of Swells,” Chorus 3, A section. Woodwind melody only.



Figure 96. “A Couple of Swells,” Transition from Chorus 3 to Chorus 4. Piccolo melody only.

¹² Charles Walters, dir., *The Belle of New York* (Originally released by Metro-Goldwyn-Mayer, 1952. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD.

The Belle of New York, conductor’s score, 1952 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

The Belle of New York, “Seeing’s Believing,” piano–vocal score, 1945, Box 15 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

As stated in Chapter 2, Salinger was known for his ability to take meager, weak, or generally uninteresting musical materials and transform them into a compelling arrangement that bore the marks of his lush style, regardless of the songwriter. At times, Salinger's efforts to salvage a poor tune through his own contributions became obvious even to film critics. For instance, in his review of *The Belle of New York*, Alfred Simon expresses his overall distaste with the songs by Harry Warren and Johnny Mercer, though he admits that "[t]he scoring job by Conrad Salinger and Maurice DePackh makes the very best of the situation [. . .]."¹³ Simon recognizes the musical agency of Salinger and DePackh and offers a point of entry for a musical camp interpretation, in that the arrangers' abilities to salvage that which is otherwise deemed of little value is perhaps reflective of camp's recuperative approach to abject people and objects. Representative of this sensibility is Salinger's arrangement of "Seeing's Believing."¹⁴

Warren and Mercer's "Seeing's Believing" is largely unmemorable and accompanies a dance sequence by Charles Hill (played by Fred Astaire) that falls equally flat, in spite of the high degree of technical manipulation used to give the illusion that Hill is literally walking on air after meeting Angela Bonfils (played by Vera-Ellen) for the first time (see Figure 97). Salinger "makes the best" of this floundering scene through various attempts to generate musical interest through his characteristic saturation of the texture with countermelodic material. For example, in the A' section of the third chorus, Salinger pits the melody in the upper-register violins and violas against countermelodies in the woodwinds, horns, and cellos (see Figure 98). The harmonized countermelodies in the woodwinds and horns frequently double each other at the octave, though the woodwinds

¹³ Alfred Simon, "The Belle of New York," *Film Music* 11/4 (March–April, 1952): 15–16.

¹⁴ See Appendix 1 for form diagram and lyrics.

occasionally increase the musical activity through sixteenth-note runs. Rather than simply contributing to the harmonization of this line, the contour of the cello counter melody is often contrary to that in the woodwinds and horns, thus creating counterpoint between the counter melodic lines themselves and between these counter melodies and the melody. Additionally, all counter melodic lines remain consistently more active than the melody, thus considerably diminishing its importance in the musical texture.



Figure 97. “Seeing’s Believing,” screenshot.¹⁵

¹⁵ Screenshot taken from: Walters, *The Belle of New York*, DVD.

Figure 98. “Seeing’s Believing,” Chorus 3, A’ section.

Of course, this is not the only point in the arrangement at which Salinger privileges his flamboyant style over the songwriter’s musical framework. Indeed, at the onset of the following chorus, Salinger calls upon countermelodic material in the brass, violas, and cellos to fill in the texture below the melody in the violins and woodwinds (see Figure 99). Even when this accompaniment falls into homophony with the melody, Salinger still

manages to add an extra degree of lushness by weaving the two lines against each other in contrary motion, as in the fourth, fifth, and sixth full measures of the example. In the second full measure of the example, Salinger adds an extra layer of incongruity through a striking cross-rhythm. Here, the woodwinds join the cellos in an ascending 32nd-note quintuplet that sounds simultaneously against four 32nd notes in the violas and a 16th-note triplet in the horns. Though the effect is fleeting, it does suggest intentionality on the part of Salinger to add a layer of complexity to his arrangement that would be legible perhaps not to a listener, but certainly to Adolph Deutsch, the conductor, as well as those who had to precisely perform this rhythm in the recording studio. The moment is a musical wink to the musicians who are “in the know” with Salinger that the song itself lacks the vitality to maintain interest on its own and that it relies on his redemptive arranging abilities.

The musical score for "Seeing's Believing," Chorus 4, A section, is presented in two systems. The first system consists of six staves: Vns. (Violins), WW. (Woodwinds), Tpts.+Hns. (Trumpets and Horns), Tbns. (Trombones), Vlas.+Vlc. (Violas and Violins), and Bsns.+B.Cl.+Bass (Baritone Saxophone, Bass Clarinet, and Bass). The second system consists of four staves: Vns.+WW. (Violins and Woodwinds), Tpts.+Hns. (Trumpets and Horns), Trbs.+Bsns. (Trombones and Baritone Saxophone), and Vlc.+Bass (Violins and Bass). The music is written in 4/4 time and features complex harmonic textures with various musical notations such as slurs, ties, and fingerings.

Figure 99. "Seeing's Believing," Chorus 4, A section.

Later in this same chorus, Salinger highlights his ability to create engaging musical material at the same point at which the songwriter's melody is repetitive and potentially

banal. That is, in the final four measures of the A' section, Warren's melody simply repeats the same three-note gesture (G–F–Eb) twice before returning to the original pitch (see Figure 100). Salinger creates some interest in this melodic snippet by introducing a different harmonization in the second iteration. That is, whereas Warren's original sheet music harmonizes both iterations with the progression Ab^{maj7}–Db⁶–Ab, Salinger instead alters the progression in the second measure of the example to Ab^{9→8}–Gb–F. In the midst of this characteristic harmonic manipulation, Salinger additionally asserts his musical voice through the arpeggiating countermelody that begins in the cellos, violas, and harp and is eventually augmented by the upper woodwinds. Though Salinger does not use this countermelody to introduce various dissonances to the texture—as is typical of his style—the contrast between the narrow ambitus of Warren's melody and the expansive quality of the countermelody is enough to draw considerable attention. This passage, though brief, demonstrates an important point, in that the majority of Salinger's musical camp style is not vapid in content. On the contrary, in its attempts to “make fun” out of an otherwise dull musical event, it occasionally becomes the primary source of imaginative content.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The instruments are labeled as follows: Vns. (Violins), WW. (Woodwinds), Tpts. (Trumpets), Hns. (Horns), Tbns. (Trombones), and Hp.+Vla.+Vlc. (Piano, Viola, and Vcello). The music is in 4/4 time and features a mix of sustained chords and moving melodic lines. The first system shows the initial chords and melodic entries. The second system continues the harmonic texture with some melodic movement in the woodwinds and strings. The third system introduces more complex rhythmic patterns in the woodwinds and strings. The fourth and fifth systems show the music reaching a more active state with various melodic lines and harmonic textures.

Figure 100. “Seeing’s Believing,” Chorus 4, A’ section, mm. 1–4.

There are, of course, further instances when Salinger’s music camps in a different way—by introducing musical filigree in the process of artificially thickening an orchestral texture known as “sweetening.” A sweetener is a section of music that is composed and recorded after the initial recording of a number and then spliced into the original track, thus adding new instrumental parts to the texture. While sweeteners were used throughout Hollywood, Salinger’s particular engagement with camp aesthetics lends significance to the way in which he employed this process. That is, because of his clear understanding of camp and his frequently intentional deployment of it in his musical style, Salinger was uniquely positioned to approach marginalized, “filler” music with a certain degree of seriousness while simultaneously maintaining a playful, “wristy” approach such as that seen in “A Couple of Swells.” To extend this interpretation further,

a sweetener's ability to "pass" in the final sound mix as something that belonged in the arrangement from its inception resonates, from an external standpoint, with his subjectivity as a gay man.

Salinger's style, as it applies to sweetening his own arrangements, thus falls into an area somewhere between intentional and unintentional musical camp. To clarify the actual musical implications, this analysis considers Salinger's arrangements of "Baubles, Bangles, and Beads" and "Night of My Nights," from the film adaptation of *Kismet* (Minnelli, 1955).¹⁶ From a visual standpoint, both read as typical examples of Minnelli's intense attention to costume and scenic detail in terms of stylization and color. As such, these numbers are close cousins to the camp style of *The Pirate*, though on the whole *Kismet* is considered much less artistically successful. "Baubles, Bangles, and Beads" notably plays to Richard Dyer's remarks about queer men's roles in the "turn out" of Western women in its depiction of various salespeople of Baghdad attempting to convince the recently wealthy Marsinah (played by Ann Blyth) to adorn herself with their goods (see Figure 101).¹⁷ The use of street calls as the basis for the number also has a campish quality in its quaint, tongue-in-cheek evocation of an old-fashioned song genre.¹⁸ Salinger's music serves to sonically stylize Marsinah's performance, though his original arrangement notably lacks musical activity, particularly in the upper register (see

¹⁶ Music and lyrics by George Forrest and Robert Wright. Adapted from music by Alexander Borodin. Original Broadway production premiered December 3, 1953. Vincente Minnelli, dir., *Kismet* (Originally released by Metro-Goldwyn-Mayer, 1955. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2008), DVD.

Kismet, conductor's score, 1955 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

¹⁷ Richard Dyer, "It's Being So Camp As Keeps Us Going," in *Camp: Queer Aesthetics and the Performing Subject*, ed. Fabio Cleto (Ann Arbor: University of Michigan Press, 1999), pp. 113–14.

¹⁸ E.g. see "Italian Street Song," from *Naughty Marietta* (1910). Thanks to Raymond Knapp for indicating this trope and its persistence in numbers such as "Who Will Buy?" from *Oliver!* (1960) and "Hello" in *Book of Mormon* (2011). Personal communication, April 2, 2014.

Figure 133).¹⁹ It follows, then, that the sweetener he composed three months after the pre-recording of this number adds additional flutes, clarinets, harp, and celeste. Examination of this score reveals that Salinger did not use this opportunity to add a true countermelodic line, but rather a series of ascending arpeggios that follow a repeating rhythmic unit (see Figure 102). The two parts consistently form fourths and fifths with each other, creating a striking, open sonority. This fills out the texture by giving a more prominent sonic presence to the woodwinds, increasing the rhythmic activity, expanding the registral ambitus of the orchestra as a whole, and creating a cross-rhythm against the low-register cello and harp arpeggios. Salinger thus generates an artificial lushness, in that he adds stylized embellishments to his arrangement without substantially altering the basic musical content.



Figure 101. “Baubles, Bangles, and Beads,” screenshot.²⁰

¹⁹ For this and all other extended musical examples, see Appendix 2.

²⁰ This and all other screenshots from *Kismet* are taken from: Minnelli, *Kismet*, DVD.

2 Fls.

Hp.+Cel.

8^{va}

+Cls.

5

9

13

Figure 102. “Baubles, Bangles, and Beads,” Sweetener, mm. 1–16.

Just as Salinger’s music serves to complement the visual gaudiness of “Baubles, Bangles, and Beads,” so too does it augment the extravaganza of the Caliph’s procession in “Night of My Nights” (see Figure 103). Interestingly, the section that was ultimately sweetened accompanies the first vocal entrance of the Caliph (played by Vic Damone)—

presumably a point where the subdued orchestral texture of the original arrangement would be most acceptable (see Figure 134).²¹ Disregarding his usual convention of reserving greater degrees of orchestral activity for a later point in his arrangements, Salinger superimposes the sweetener as a means to expand the orchestral ambitus and to help propel the accompaniment through its constant eighth-note activity (see Figure 104). Unlike the sweetener for “Baubles,” which added only six instruments to the original orchestra of 45 pieces, here the sweetener adds 16 instruments to an orchestra of 46 pieces, thus substantially increasing the forces heard on the soundtrack. The resulting texture, while it does not overwhelm Damone’s voice in the sound mix, does produce a pronounced “busy” effect that distracts from the vocal melody. As in the “Baubles” arrangement, however, these additions contribute new colors to the orchestral accompaniment but little substantial content. Musical camp is thus once again at play through stylized excess, though in this case the style truly seems to be for its own sake, rather than an intentional means of projecting Salinger’s musical voice.



Figure 103. “Night of My Nights,” screenshot.

²¹ See Appendix 2.

Picc.+Fl+
Ob.+Cls.

Hp.

Vlas.+Vlc. (pizz.)

7

+8va

+Cel. (8va)

Hp.

13

Cel. (8va)

Figure 104. “Night of My Nights,” Sweetener, mm. 1–16.

The musical numbers discussed in this section have expanded upon the initial model of musical camp presented in *The Pirate* by revealing the many ways in which Salinger’s

arranging style can create its own space within films that already contain several camp elements aside from music. This has included both intentional and unintentional camp and a wide variety of musical textures from the excessive and spectacular to the frivolous and bubbly. In spite of their contrasts, however, all bear Salinger's unique approach to song arranging in one way or another. The following section will continue this investigation by focusing on the potential for Salinger's music to engage in camp aesthetics even when the other aspects of a musical number do not necessarily lend themselves to a camp reading. In doing so, the analysis will confirm that musical camp is not exclusively bound to the visual aesthetic it accompanies.

Musical camp within non-camp contexts

MGM's *The Barkleys of Broadway* (Walters, 1949) marked the final on-screen pairing of Fred Astaire and Ginger Rogers, wherein they played the roles of Josh and Dinah Barkley, respectively.²² The role of Dinah was originally intended for Judy Garland, as a repeat of her pairing with Astaire in *Easter Parade*. When poor health prevented Garland from taking part in the project, Rogers was called in to replace her. The studio recognized its chance to capitalize on the audiences' nostalgia for the Astaire–Rogers films of the 1930s, in particular their dance sequences. In this regard, the highlight of the film was clearly intended to be their dance to “They Can’t Take That Away From Me,” by George and Ira Gershwin.²³ Astaire previously sang the same song

²² Charles Walters, dir., *The Barkleys of Broadway* (Originally released by Metro-Goldwyn-Mayer, 1949. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD. *The Barkleys of Broadway*, conductor's score, 1949 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

²³ The majority of *The Barkleys of Broadway* features music by Harry Warren and lyrics by Ira Gershwin.

in *Shall We Dance* (Sandrich, 1937), though in that film he and Rogers did not dance as part of the number.²⁴ In *The Barkleys of Broadway*, Josh and Dinah are partially tricked into performing the number together at a hospital benefit concert by their mutual friend Ezra Millar (played by Oscar Levant), in an attempt to re-connect them after a personal and professional break-up. The number thus plays upon the double aspect of the reunion as both part of the film's narrative and as a symbol of Rogers and Astaire's actual career trajectories. As such, the production of the number was spared no expense—the film's budget report reveals that the number's music department costs alone came to \$18,507.80, thus making it that department's most expensive number in the film by over \$8,000.²⁵ With such a significant financial investment, it follows that the arrangement responsibilities of the number were given to Salinger, whose music accorded greater prestige than the studio's other arrangers.

Salinger's lush, highly personal style—in particular his skill with dance arrangements—made him the obvious choice as arranger for this number. However, what distinguishes this arrangement from the others examined thus far in this chapter is the way in which its camp aspects are incongruous with and, at times, “out-perform” the on-screen dancing, which in itself does not immediately register as camp. In other words, Salinger's assertion of his musical voice occasionally draws attention away from the dancer's bodies, their real-life backstory, and the well-known Gershwin tune, and instead displaces the focus onto the details of the arrangement. The choreography is typical of

²⁴ Mark Sandrich, dir., *Shall We Dance* (Originally released by RKO, 1937. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD.

²⁵ Budget dated 9/10/48. The music department's budget includes the following costs for each number: Overhead; performance rights; recording; orchestration; sideline orchestra (when applicable). *The Barkleys of Broadway*, picture estimate, 1948, Box 4 (Arthur Freed Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

most Rogers–Astaire numbers, in that their physical restraint and grace are paramount (see Figure 105). In contrast, Salinger’s arrangement—while graceful on the whole—frequently lacks restraint and registers as camp through stylized excesses reminiscent of those examined in *The Pirate*, “There’s Beauty Everywhere,” and “Seeing’s Believing.”



Figure 105. “They Can’t Take That Away From Me,” screenshot.²⁶

During Astaire’s opening vocal chorus, the primary interest in Salinger’s arrangement lies in the upper strings’ dialogue with the vocal melody as the two entities trade two-measure gestures. While the generic effect simply serves to propel the musical motion through constant rhythmic activity, Salinger’s characteristic harmonic practices within these gestures give them an additional charge that begins to prime the arrangement to enter into a fantastical, camp realm.²⁷ For example, during the A’ section of this chorus, the strings begin a new descending gesture—in a register well above that of the vocal line—every time the melody sustains a note on “knife,” “three,” and “life” (see Figure

²⁶ Screenshot taken from: Walters, *The Barkleys of Broadway*, DVD.

²⁷ See Chapter 1 for an explanation of Salinger’s harmonic language as it relates to his “lush” style.

106). Though Salinger recycles the same rhythm for each of the three iterations, he subtly changes the harmonies, none of which directly line up with the underlying harmonies in the “rhythm” instruments. In doing so, Salinger deploys his lush style in order to carve out a separate performative space for his arrangement.

The way you hold your knife — The way we danced till three —

Clas. + Trbs.

Vns. + Vla.

Hp. (+rhythm)

Str. + Cls.

5

The way you've changed my life — No, no, they can't take that a - way from me...

Str. + WW.

Hp.

Figure 106. “They Can’t Take That Away From Me,” Chorus 1, final A section.

Having established a foothold for musical camp in the vocal chorus, Salinger exploits the ensuing dance choruses for more chances to impose his extravagant style on top of

the basic musical materials. As is typical of this style, his primary assertion of a unique musical voice comes in the form of harmonized countermelodies that tend to overwhelm the song's melody in terms of musical interest. In the bridge of the Chorus 2, for instance, Salinger combines both harmonized countermelodic activity in the upper strings and an embellished melody in the cellos and violas (see Figure 107). The result is a kind of double stylization that simultaneously fractures Gershwin's framework. Though the melody is not embellished to the point of obscurity, the contrast with the "straight" performance of the melody in the preceding A sections makes the textural shift all the more disruptive and draws attention to the embellishments as conscious alterations to the melody. In the midst of accentuating this manipulation of Gershwin's tune, Salinger further highlights his arrangement through the aforementioned harmonized countermelody. Unlike the countermelody examined in the vocal chorus, here Salinger employs a diversity of rhythmic gestures—in addition to his typical harmonic palette—in order to sustain musical interest in his countermelodic line against an already rhythmically active melody. The lushness of the resultant texture continues to gain importance over the song itself, bringing Salinger the arranger to the fore, rather than Gershwin the songwriter. Indeed, such an evocation of musical camp via excess on the part of Salinger gives a certain weight to the tension between the sonic assertions of his musical voice and the film's visual emphasis on the dancers, a tension that is particularly foregrounded in the third chorus.

The musical score is arranged in two systems of four staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The first system includes staves for Vns. (Violins), Vla.+Vlc. (Viola and Violoncello), WW. (Woodwinds), and Rhythm. The second system includes staves for +Fl.+Ob. (Flute and Oboe), Vns. (Violins), Hp. (Harp), and WW. (Woodwinds). The notation is highly complex, featuring many beamed notes, triplets, and dense chordal textures. The overall style is highly active and dramatic, with a focus on musical camp.

Figure 107. “They Can’t Take That Away From Me,” Chorus 2, B section.

The transition from Chorus 2 to Chorus 3 is marked by a sudden shift from the standard cut-time signature to 12/8 and a dramatic increase in musical activity and volume. Here, musical camp is foregrounded, to the point where the arrangement significantly surpasses the framing established by the visuals. The extremes of Salinger’s style are laid bare as he utilizes as many as three highly active contrapuntal lines against a

relatively slow-moving melody in the upper-register violins (see Figure 135).²⁸ Of these, by far the most aurally prominent is that in the mid-upper register horns, frequently doubled at the upper octave by the flutes. Salinger characteristically combines this use of a soaring, strident timbre in the horns with profuse, often accented dissonances.²⁹ This prominent countermelody in itself is enough to overwhelm the melody. However, Salinger's further thickening of the texture through the incessantly driving rhythm of the accompaniment and the addition of the relatively low-register countermelodies in the violas, clarinets, and cellos all serve to generate a truly excessive sonic environment. Salinger revels in his opportunity to unleash the possibilities of a 70-piece orchestra, as Gershwin's tune becomes a mere vehicle for his extravagance. This is clearly meant to be the musical and choreographic climax of the number, as Rogers and Astaire perform their most athletic moves during this section. While this high level of activity superficially appears to be a complimentary feature of the music and dance, some crucial differences mark the music as going well beyond the aesthetic realm of the dancers. That is, however active Rogers and Astaire become, the pair always retains their characteristic incisiveness, clean lines, and seemingly effortless precision. Salinger's arrangement, on the other hand, basks in its blatant display of effort and its conscious play at the ostensibly contradictory notion of transforming a popular song into something seemingly grandiose by stretching its boundaries, thus offering a conduit through which Salinger's queer musical agency can emerge.

"They Can't Take That Away From Me" concludes with a return to the cut-time signature and more subdued texture of the preceding chorus, though Salinger continues to

²⁸ See Appendix 2.

²⁹ See Chapter 1 for further examples of Salinger's preferential use of horn countermelodies.

perform his arranging abilities through yet another harmonized countermelody in the upper strings (see Figure 108). Significantly, the uppermost voice in this harmonization—characterized by an arpeggiation up to the flat seventh—is derived from a single-line countermelody that appeared in Chorus 2. Salinger thus demonstrates his dedication to developing his musical contributions, even in the relatively restricted formal and temporal possibilities of a dance arrangement. Rather than presenting a seemingly uncoordinated assortment of musical ideas—as was the case with many of his contemporaries’ arrangements—Salinger’s use of development gestures toward the structural pretensions of Western classical art music. Camp’s importance as an act of “passing” comes to the fore here, as this arranging technique could be interpreted as popular music “passing” as art music. The scene’s immediate juxtaposition of this number with the first movement of Tchaikovsky’s Piano Concerto no. 1 in Bb minor, op. 23 (1875) makes this attempt at musical passing all the more apparent. Indeed, the concept of musical camp via passing is yet another example of a way in which Salinger’s style invites the listener to pay attention to the details the arrangement, thus competing with the dancers and Gershwin’s basic musical materials for performative space.

Vns. (8va)

Fl+Ob.

Hn. (solo)

Cl.+Vla. +Trb.

Hp. (+rhythm)

Vlc.+Bass

4

Vns. (loco)

Hn. (à 2)

Fl+Ob.

+Br.

Figure 108. “They Can’t Take That Away From Me,” Chorus 3, final A section.

“Be My Love,” from the film *The Toast of New Orleans* (Taurog, 1950) falls into the same category as “They Can’t Take That Away From Me,” in that its visual and dramatic setting are not overtly legible as camp.³⁰ The number appears near the beginning of the

³⁰ Norman Taurog, dir., *The Toast of New Orleans* (Originally released by Metro-Goldwyn-Mayer, 1950. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD.

film—during Bayou Minou’s yearly boat-blessing festival—and functions as a comic introduction to the brash personality and singing style of Pepe Duvalle (played by Mario Lanza). Following her performance of Donizetti’s “O luce di quest’anima” (from *Linda di Chamounix*, 1842), Suzette Micheline (played by Kathryn Grayson) is prompted to sing this number as an encore. As she sings the opening chorus, Pepe’s attraction to her and to the song become increasingly apparent as he eagerly listens to the performance. As Suzette begins the second chorus, to her surprise Pepe begins to sing along as he approaches and joins her and the imported orchestra from New Orleans on stage. She eventually returns to singing the vocal melody along with him, though her constant facial asides to Jacques Riboudeaux (played by David Niven) express her amazement at both Pepe’s audacity and at his surprisingly powerful singing voice. Meanwhile, Pepe continues to sing along and even occasionally embellishes the melody, gleefully unaware of his social *faux pas*. The majority of the number consists of this visual juxtaposition of the increasingly uncomfortable Suzette with Pepe’s cheerful impudence (see Figure 109). The result, while certainly comical, is nevertheless not necessarily camp. Salinger’s arrangement, on the other hand, can be read as musical camp in yet another attempt to “pass” as art music and in the way it adds a self-reflexive, ironic theatricality to the scene.

The Toast of New Orleans, conductor’s score, 1950 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

“Be My Love” music by Nicholas Brodsky, lyrics by Sammy Cahn.



Figure 109. “Be My Love,” screenshot.³¹

Just as “They Can’t Take That Away From Me” followed the Tchaikovsky Piano Concerto, the pairing of the Donizetti aria with Brodsky and Cahn’s song is clearly meant to legitimate the latter’s work as artistically worthy of inclusion in a “famous” opera singer’s repertoire. Once again, in this context, Salinger’s style was desirable for its “sophistication” and reads as self-consciously lush. This reading of self-consciousness is augmented by the fact that this is a film produced outside of Arthur Freed’s unit—Salinger’s primary affiliation at the studio—thus suggesting that Salinger was specifically brought on to the project to provide his unique aural stamp.³² His arrangement obliges this expectation and attempts to artistically elevate “Be My Love,” though the result is ultimately incongruous with any Western classical operatic repertoire, let alone a Donizetti aria. This attempt to “pass” nevertheless gives the arrangement an extra charge, such that Salinger’s characteristic musical gestures take on a particular camp affect.

³¹ Screenshot taken from: Taurog, *The Toast of New Orleans*, DVD.

³² Joe Pasternak produced *The Toast of New Orleans*.

At the aural surface, Salinger's arrangement does not immediately read as camp because the orchestra is buried in the sound mix under the heavily foregrounded voices. However, examination of the score reveals that Salinger nevertheless strove to create the lush texture expected of his style, even if many of the sonic markers of that style were lost under Grayson and Lanza's constant *fortissimo* singing. One such assertion of his style occurs during the end of Suzette's first chorus, where brief descending triplet figures appear in the upper strings at moments of rhythmic and registral repose in the vocal melody (see Figure 110). The first of these triplet gestures—in m. 3 of the example—does not bear any particular significance in itself, in that the strings are aligned with the underlying Em harmony. However, two measures later, Salinger recycles this same figure note-for-note (i.e. in Em), even though the underlying harmony has shifted to A⁹. The resultant emphasis on the upper extensions of the harmony, while it does not fully rise to the level of dissonance Salinger was often willing to employ, nevertheless aids in giving the orchestral accompaniment some semblance of autonomy from the vocal melody.

There'll be no one but you for me e - tern - al -

Str.+WW. Hn. Cls.

5 ly if you will be my love

Hp.+Vlc.

Figure 110. “Be My Love,” Chorus 1, B’ section, mm. 5–12.

Though the absence of an instrumental chorus deprives Salinger of his most typical outlet for orchestral flamboyance, the musical space established for his arrangement in the first chorus does set the stage for further theatrical performativity later in the number. For example, Salinger incorporates a typically strident horn countermelody in the second A section of Chorus 2 (see Figure 111). Initially, the horns simply double Lanza’s octave

leap up to a minor seventh dissonance against the melody line sung by Grayson.

However, rather than continuing this doubling, the horns break free through an ascending triplet up to the dissonant C amidst the Eb⁹ harmony. The horns then begin a pattern of stepwise descending lines that suddenly leap up to begin a new line every time the vocal activity slightly diminishes (see mm. 4 and 7 in the example). Though the woodwinds double these interjections, the placement of these lines in a sonorous register of the horns gives them a greater sonic presence. As described in Chapter 1, this particular contrapuntal–orchestrational combination was a prominent stylistic “calling card” of Salinger’s—its presence in this arrangement thus further establishes Salinger’s musical voice. Significantly, this passage of orchestral extravagance occurs at the same time as some of the only vocal harmonies in the number, thus adding another layer of performativity to a section already occupied with showcasing the singers.

Grayson

Be my love and with your kis - ses set me burn - ing One kiss is

Lanza

Ah ————— One kiss is

Str.

WW.

Hns.

Clas.

Figure 111. “Be My Love,” Chorus 2, second A section.

As the number draws to its close, and the characters have one last chance to display their vocal prowess, so too does Salinger find opportunity to inject further lushness via harmonized countermelody. Similar to the parallel section in the first chorus, Salinger introduces a triplet figure in this countermelody at a moment of vocal repose (see Figure 112). Unlike the first chorus, however, here Salinger divides the triplet figure into two groups (upper strings and woodwinds) in contrary motion against each other. The composite sonority includes as many as six voices and highlights dissonance by frequently doubling both the seventh (Ab) and the ninth (C). Salinger is thus able to

impose some of the unique qualities of his style one last time before the orchestra returns to subservience beneath the voices as they reach the final cadence.

Grayson

There'll be no one but you for me Lanza If

WW.+Str.

WW.

Hns.

Vlas.

Trbs.

6

you will be my love

you will be my love

WW.+Str.

1. Hn.

2. Hn.

Vlc.

Figure 112. "Be My Love," Chorus 2, conclusion.

These examples serve as highlights of the manifestation of Salinger's lush style in this number. As always, the reading of these practices as musical camp largely relies on the number's contextualization. Given his reputation on the MGM lot, Salinger's recruitment to the film suggests at least an implicit expectation on the part of the production staff that he would create a specific sonic landscape through his arrangement. His performance of these arranging abilities—traced in the above analysis—can thus be read as partially self-reflexive in the way it transcends the individual number by repeatedly asserting his agency over the musical space of the orchestral accompaniment. As stated previously, this self-reflexivity can be read as musical camp in its conscious evocation of “sophistication” and the theatricality of the countermelodic and harmonic gestures. In this way, the arrangement makes ironic fun out of the number's futile aspirations to the artistic pretentiousness of the operatic numbers that constitute a significant portion of the film's musical performances.

As shown in this section, Salinger's engagement with camp extends beyond the visual and narrative aesthetics of the films on which he worked. Indeed, his use of many of the same musical techniques and sonic markers in non-camp contexts as those explored in the first section of this chapter demonstrates the widespread applicability of the concept of musical camp. That Salinger was one of the key figures in developing this aesthetic—rather than just an imitator of styles created by visual artists and directors—should now be clear. However, to fully appreciate the significance of some of the techniques that this analysis has contextually labeled as musical camp gestures, it is necessary to consider their relationship to some of Salinger's music that does not fit into this model. The

following section addresses this comparison with a very specific, yet highly informative, case study from Salinger's career.

Comparison of Salinger's arrangements in *Till the Clouds Roll By* and *Show Boat*

The analysis thus far has presented camp aesthetics—both intentional and unintentional—as an aspect of Salinger's musical style over which he exercised autonomous control. As stated in Chapter 2, the production model of the Freed Unit was unique in the level of autonomy granted to individual artists and craftspeople within the unit. In spite of this, however, evidence suggests that Salinger's musical camp did not go unhindered by his colleagues in the music department and the MGM administration. Recall, for instance, the statements by Adolph Deutsch and Dore Schary, both of which obliquely criticized Salinger in their clamoring for simpler textures in the arrangements put out by the music department.³³ While the analysis in Chapter 2 cited these statements as a means to set up a dichotomy between “straight” and “queer” readings of Salinger's music, here the investigation will determine the specific musical consequences of the administrative pressures Salinger experienced as a result of these attitudes of resistance toward his camp style, particularly in the early 1950s.

Significantly, Matthew Tinkcom identifies this same period as one in which the larger MGM aesthetic in their musicals began to “more carefully balance the camp visual elements [. . .] with the demands for ‘streamlined’ [. . .] narrative,” resulting in some of the studio's most widely appealing films such as *An American in Paris* (Minnelli, 1951)

³³ Cf. Chapter 2, notes 38 and 39.

and *Singin' in the Rain* (Donen and Kelly, 1952).³⁴ As Salinger's musical style was clearly an integral part in shaping the camp aesthetic of many MGM films, this analysis seeks to place Salinger within this larger stylistic movement by comparing his arrangements of the *Show Boat* numbers in *Till the Clouds Roll By*—the very arrangements about which Deutsch was “a little uncomfortable”—to his arrangements of those same numbers in MGM's full-length film version of *Show Boat*.³⁵ Doing so will reveal multiple facets of musical simplification in the later film, thus providing tangible evidence that suggests that Salinger had to tone down the excesses of his style in response to external pressures.

Though little documentary evidence of Schary's opinioned relationship with the music department exists beyond Miklós Rózsa's recollection, Deutsch's biases are more widely observable and deserve some closer scrutiny before proceeding to the analysis of the arrangements of which he disapproved. For instance, in his research of the life and career of Deutsch, film historian Rudy Behlmer interviewed former MGM music department arranger and orchestrator Alexander Courage, who explained that Deutsch was “very fussy about doing things right—especially with regard to the composer.”³⁶ Regarding *Show Boat*, Courage further claimed that Deutsch looked specifically to Kern's sheet music when it came to writing orchestral fills in an arrangement. Rather than drawing on the Universal studio's earlier film version of *Show Boat* (Whale, 1936)

³⁴ Matthew Tinkcom, *Working Like a Homosexual: Camp, Capital Cinema* (Durham: Duke University Press, 2002), p. 40.

³⁵ *Show Boat* music by Jerome Kern, lyrics by Oscar Hammerstein II. Original Broadway production premiered December 27, 1927.

³⁶ Rudy Behlmer, “Adolph Deutsch—Rediscovered (revised 1/15/2001),” in Deutsch, Adolph, research 1944–2002, Box 11, folder 89 (Rudy Behlmer papers, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Beverly Hills, CA).

or MGM's own *Show Boat* montage in *Till the Clouds Roll By* for guidance regarding the musical setting, Deutsch instead adopted an *Urtext*-like approach. His philosophy of remaining as close as possible to the original composer's intentions is evidenced by the choice of the published Chappell–Harms vocal score from the Theatre Royal Drury Lane production of *Show Boat* (1928)—likely one of the earliest published versions of the score widely available at that time—as the reference score for the film.³⁷

As music director for *Show Boat*, Deutsch would have had significant control over all of the musical arrangements for the film, most of which were created by Salinger. As has been repeatedly stated, Salinger's lush style frequently privileged itself over a songwriter's basic materials—an approach clearly at odds with Deutsch's and Schary's preferred aesthetic. This tension is apparent in many prominent musical numbers when comparing Salinger's arrangements for *Till the Clouds Roll By* (hereafter simply *Clouds*) to those of *Show Boat*. Consider, for example, the first duet for Gaylord Ravenal (played by Tony Martin and Howard Keel, respectively) and Magnolia Hawks (played by Kathryn Grayson in both versions), titled “Make Believe.” Though the most obvious musical difference between the two appearances of this number is the vastly different respective vocal timbre of Martin and Keel, Salinger's orchestral accompaniment also has a significantly different sonic presence in the two arrangements.

Salinger's arrangement of “Make Believe” for *Clouds* is typical of many of his lush ballad arrangements in its continuous use of a five-voice, four-part harmonized countermelody in the upper strings above the vocal line. In the A sections, this countermelody often echoes the rhythm and contour of the descending vocal melody on

³⁷ *Show Boat*, piano–vocal score, 1928, Box 15 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

the words “make believe,” giving the orchestral accompaniment a kind of gestural continuity with the melody (see Figure 113). However, rather than consistently remaining dependent on the vocal melody, Salinger’s counter melody asserts an independent agency through the frequent use of phrase-length arc contours, often reserving the most dramatic ascents and descents for moments of stasis in the vocal melody. This counter melodic shaping imitates—and often exceeds—the dramatic, large intervals that constitute the majority of Kern’s melody. Additionally, the counter melody rarely sustains a rhythmic unit longer than a half note, thus giving it a more active rhythmic profile than the melody itself. Salinger also asserts his characteristically lush style from a harmonic standpoint, particularly in the second A section (see Figure 114). Here, his homophonic harmonization of the counter melody employs a succession of sonorities built off of upper extensions of Kern’s underlying harmonic foundation.

We could make be-lieve I love you We could
 make be-lieve that you love me

Figure 113. “Make Believe,” *Clouds* version, first A section.

Make be - lieve our lips are blend - ing

Str.+WW.

Vlc.

4

in a phan - tom kiss or two, or three

Vln.

WW.+Str.

Figure 114. “Make Believe,” *Clouds* version, second A section.

Salinger’s arrangement of “Make Believe” for *Clouds* clearly follows many of the parameters established in Chapter 1 that mark his mature Hollywood style. However, the particular deployment of these sonic markers achieves a certain camp resonance—a performative extravagance—once they are placed in comparison to Salinger’s

arrangement of the same number for *Show Boat*. Here, Salinger completely foregoes the use of a harmonized countermelody and instead constructs a much more delicate texture while maintaining an overall lush sonority. For instance, he still incorporates a rhythmic and melodic echo of the “make believe” gesture into the orchestral accompaniment, though in this case he places it much later in the A section and, rather than homophonically harmonizing this phrase within the strings, instead presents it as a single-line motive, doubled at the octave by the flutes, oboe, and horn (see Figure 115). Earlier in this same section, Salinger’s simplified approach is further exemplified by another single-line countermelody shared by the cellos and clarinets. Salinger keeps the rest of the orchestral texture relatively thin so as to allow this line some chance to be heard, though its placement in a relatively low register ensures that it rarely competes with the melody. Salinger’s treatment of dissonance in this arrangement is also relatively conservative, in that the countermelodic material remains largely congruous with its harmonic surroundings. The primary exception to this is a cross-relation dissonance in the B section, where the flute and oboe enter on a G# as the bass sustains a G (see Figure 116). Salinger thus retains some features of his more flamboyant arrangements, but deploys them in a more reserved fashion. Rather than forcing his stylistic presence to the fore, Salinger instead acquiesces to Deutsch’s wish to give Kern’s melodies supremacy at all times.

The musical score is written for a vocal soloist and a large ensemble. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into two systems.

System 1:

- Vocal:** The melody begins with the lyrics "We could make be - lieve _____ I love you _____ On - ly". The notes are mostly quarter and eighth notes, with some ties.
- Instrumental:**
 - Vns. (Violins):** Play a melodic line that mirrors the vocal melody.
 - Hns. (Horns):** Play a harmonic accompaniment.
 - Bells:** Play a rhythmic pattern of eighth notes.
 - Cl. (Clarinet):** Play a melodic line.
 - Vlc.+Cl. (Violoncello and Clarinet):** Play a melodic line.
 - Vns.+Vla. (Violins and Viola):** Play a melodic line.
 - Vlc. (Violoncello):** Play a melodic line.
 - Bsns.+Bass (Bassoons and Bass):** Play a low, sustained harmonic accompaniment.

System 2:

- Vocal:** The melody continues with the lyrics "make be - lieve _____ that you love me _____". The notes are mostly quarter and eighth notes, with some ties.
- Instrumental:**
 - Fls.+Ob. (Flutes and Oboes):** Play a melodic line.
 - Hn. (Horn):** Play a melodic line.
 - Other instruments:** Continue their accompaniment from the first system.

Figure 115. "Make Believe," *Show Boat* version, Chorus 2, first A section.

Oth - ers find peace of mind in pre - tend - ing

Vns.
Fls.+
Ob.
Cl.
Hn.
Str.
Vlc.+
WW
Fl. Ob.

Figure 116. “Make Believe,” *Show Boat* version, Chorus 2, B section, mm. 1–4.

Significantly, the manner in which this scene is visually set also differs greatly between the respective versions. For instance, the montage in *Clouds* is meant to take place in the Ziegfeld Theater on the night of the *Show Boat* premiere. Robert Alton, the director of this sequence, includes several shots of the audience, pit orchestra, and proscenium arch during the opening “Cotton Blossom March” so as to establish the “staginess” of the montage. Indeed, the overall set is designed so as to appear deliberately theatrical. Alton further complements this setting during the duet proper, as he restricts the camera movement to three static shots: a medium close-up of Magnolia, a medium close-up of Gaylord, and a medium shot in which they both appear in the frame (see Figures 117a–c). Accordingly, alternation between these shots directly corresponds to who is singing the melody, thus giving the camerawork more of a documentary than cinematic feel. *Show Boat* director George Sidney mimics this approach through the first

part of the duet, with a significant departure once Gaylord begins the second A section of Chorus 2. Here, the camera breaks its previously static pattern as it tracks right, following Gaylord as he crosses to Magnolia and leads her to a new position on the boat. After an extended medium shot in this new position, Sidney's camera transitions to its most deliberately cinematic moment as he gradually zooms in to a close-up on the couple's faces as they reach the conclusion of the number (see Figure 118). This evocation of cinematic realism complements the use of MGM's backlot lake to simulate the Mississippi river during the scenes leading up to the duet and the use of process photography during the duet itself to free the background visuals from the confines of the soundstage.



Figure 117a. “Make Believe,” *Clouds* version, screenshot.³⁸

³⁸ This and all other screenshots from *Till the Clouds Roll By* are taken from: Whorf et al., *Till the Clouds Roll By*, DVD.



Figure 117b. “Make Believe,” *Clouds* version, screenshot.



Figure 117c. “Make Believe,” *Clouds* version, screenshot.



Figure 118. “Make Believe,” *Show Boat* version, screenshot.³⁹

Given the clear visual dichotomy between the “staged” version and the more conspicuously cinematic version, one might expect the arrangements to correspond, at least in part, to the respective media. However, the musical differences outlined above reveal the opposite to be true. For instance, whereas the majority of the visual aspects of the “Make Believe” duet in *Clouds* firmly establish a theatrical diegesis, the arrangement in no way imitates the restrictive textures often required in an actual theater in order to hear unamplified voices. Though Salinger’s basic approach to Hollywood arranging was traced to some of his Broadway arrangements in Chapter 1, the extension of these techniques into his mature style resulted in orchestral textures that certainly relied upon the benefits of recording, in terms of orchestra–voice balance. Salinger’s particular deployment of lushness in this arrangement, then, is antithetical to the otherwise deliberately staged setting of the number in *Clouds*. Similarly, the liberation of the number from its staged confines and into the cinematic realm of an MGM backlot in

³⁹ This and all other screenshots from *Show Boat* are taken from: Sidney, *Show Boat*, DVD.

Show Boat would seem to invite equal freedom and extravagance in accompanimental possibilities. Instead, however, Salinger's toned-down texture in many ways is much more reminiscent of a Broadway pit orchestra than his earlier setting in *Clouds*. These discrepancies between filmic settings and musical arrangements further suggest an intervention on the part of Deutsch in attempting to tone down Salinger's camp approach that drew specific attention to his contributions as arranger. This change in musical technique is not limited to "Make Believe," of course, and can be additionally traced in Salinger's respective arrangements of "Can't Help Lovin' That Man."

Within the montage in *Clouds*, "Can't Help Lovin' That Man" immediately follows the performance of "Life On the Wicked Stage" by Ellie Shipley (played by Virginia O'Brien), separated only by a round of applause and a shot of the theater's audience and pit orchestra. Additionally, no dialogue or pantomime precedes the number, and Julie Laverne (played by Lena Horne) performs the song in solitary, rather than in its originally intended location in Queenie's kitchen. The number is thus completely eviscerated of its dramatic context, diverting attention away from the subject of miscegenation and racial inequality and onto Horne's ability to perform the song beautifully. Indeed, as Todd Decker explains, "Horne's appearance as Julie is best understood [. . .] as an expression of an MGM persona briefly grafted onto a *Show Boat* costume and song."⁴⁰ Her highly expressive, almost melodramatic delivery (Decker describes it as "on the edge of mannered") of the song is highlighted by Alton's direct mimicry of the text in his use of the camera and lighting.⁴¹ For instance, the camera

⁴⁰ Todd Decker, *Show Boat: Performing Race in an American Musical* (New York: Oxford University Press, 2013), pp. 181–82.

⁴¹ Decker, *Performing Race*, p. 182.

trucks out as she sings “When he goes away | That’s a rainy day” and trucks back in as she sings “But when he comes back, that day is fine.” Likewise, the ensuing line (“The sun will shine”) is marked by a change in lighting (see Figure 119). These directorial touches, while overly obvious, nevertheless aid in retaining focus on the vocal performance. In the midst of this, however, Salinger also takes advantage of the sonic spotlight as an opportunity to showcase his arranging abilities.



Figure 119. “Can’t Help Lovin’ That Man,” *Clouds* version, screenshot.

At the onset of the chorus, Salinger makes his presence known almost immediately through a series of harmonized, phrase-connecting gestures in the low- and mid-register strings (see Figure 120). Salinger’s voicing of these harmonizations highlights their dissonances. For example, he sometimes doubles the ninth above the bass, as in mm. 2 and 4 of the example. Additionally, in these same measures he frequently places either a half- or whole-step dissonance at the bottom of the string voicing which, in this register, creates a particularly thick texture. This all-string accompaniment extends through the end of the fourth measure of this section. In the ensuing measure, however, Salinger

enacts a striking orchestrational shift to all woodwinds, though this texture lasts for only two measures. As the vocal melody comes to an extended point of repose at the end of its phrase, the full orchestra suddenly enters *fortissimo* with the opening melodic phrase of the song's verse ("Oh, listen sister | I love my mister man"). This overwhelmingly dramatic gesture—complete with cymbal crash on the downbeat of the second measure—violates Horne's vocal affect, the visual setting, and the blues aesthetic that the song cites. Additionally, Salinger blatantly abandons Kern's original harmonic progression for these two measures (A–D) and instead uses the progression A–F#⁷–B⁹–E⁷. As in "There's Beauty Everywhere," Salinger has taken the opportunity to be overly bombastic with the orchestra simply for the sake of extravagance and the ripe opportunity to make his arranging presence felt. Indeed, this one musical moment encapsulates better than any other arrangement in *Clouds* what Deutsch likely meant when he claimed the music to be "over-arranged."

Fish got to swim ___ Birds got to fly ___ I got to love ___ one man till I die ___

Str. only

5

Can't help lov-in' that man ___ of mine

E. Hn.

Str.

ff

+Vlc.

WW.

WW.+Trbs.

+Timp.

Cym.

Figure 120. “Can’t Help Lovin’ That Man,” *Clouds* version, first A section.

After this bit of orchestral histrionics, Salinger’s accompaniment retreats in volume so as to not completely drown out Horne’s voice at the return of the A section, yet here the harmonized string countermelody achieves a new level of prominence as it is placed into a higher register and takes on a much more active melodic and rhythmic profile than the first A section (see Figure 121). This countermelody follows the same general descending trajectory of the vocal melody, though in contrast Salinger’s strings take a

primarily scalar, non-sequential route. A second, albeit brief, countermelody appears at the beginning of this section in the horn, further augmenting the lush texture. Rather than replicate the stark string/woodwind contrast that characterizes the first A section, here Salinger varies the texture through a consistent mix of the two groups. Indeed, this entire arrangement is characteristic of Salinger's unique ability to assert his stylistic voice through an assortment of means. As in the *Clouds* version of "Make Believe," Salinger ensures that the orchestral accompaniment constantly makes its presence prominently felt, rather than focusing the primary musical interest onto the vocal melody. Again, the reading of this arrangement as an *overly* lush performative statement relies, in large part, on its contrast with Salinger's arrangement of the same number for *Show Boat*.

Figure 121 shows the musical score for the second A section of "Can't Help Lovin' That Man" in the *Clouds* version. The score is written in G major (two sharps) and common time (C). It features a vocal line and a complex orchestral arrangement. The vocal line consists of two staves. The first staff has lyrics: "Tell me he's la - zy tell me he's slow ___ tell me I'm cra - zy may-be, I know ___". The second staff has lyrics: "Can't help lov-in' that man ___ of mine ___". The orchestral arrangement includes strings (Str.), horn (Hn.), flute and maracas (Fl.+Mar.), clarinet (Cl.), bassoon and harp (Bsn.+Hp.), euphonium horn (E. Hn.), trumpet (Tpt.), and alto flute and bassoon (Alto Fl.+Bsn.). The score is marked with a "5" at the beginning of the second system.

Figure 121. "Can't Help Lovin' That Man," *Clouds* version, second A section.

The different arrangements of "Can't Help Lovin' That Man" mirror many of the same discrepancies between arrangements of "Make Believe," in that the later arrangement has a markedly simpler texture by comparison. In the *Show Boat* arrangement, Salinger again eschews the use of a harmonized string counter melody in favor of more subtle, single-line accompanimental figures in the orchestra. For example,

in the opening four measures of the chorus, the only notable moving line is that in the violas in mm. 2–3, the opening of which is doubled by the flute and English horn (see Figure 122a). The descending line in m. 5 reflects Courage’s statement that Deutsch encouraged the use of the original composer’s piano part as source material for orchestral fillers, in that both the 7–6 suspension in the violins and the 9–8 appoggiatura in the violas are present in the piano-vocal reference score (see Figure 122b). As the vocal line reaches its conclusion in this first A section, Salinger abstains from the grandiose orchestral swell he employed in *Clouds* and instead fills in this moment of vocal inactivity with a single-line violin countermelody that is briefly augmented by the flute. Though this line does include an expressive ascending leap of a tenth in m. 7 of the example and introduces a dissonant flat ninth above the bass in m. 8, it does not even approximate the incongruously dramatic qualities of the *Clouds* arrangement.

Fish got to swim__ birds got to fly__ I got to love__ one man till I die__

Fls.+E.Hn.

Hp.

Vns.

Vla.+Vlc
+Bass

5

Can't help lov-in' that man__ of mine

E.Hn.

Fl.

Hn.

Cls.

+Bsn.

+B.Cl.

Figure 122a. “Can’t Help Lovin’ That Man,” *Show Boat* version, first A section.

Fish got to swim and birds got to fly — I got to love one man till I die —

5
Can't help lov-in' dat man — of mine —

Figure 122b. “Can’t Help Lovin’ That Man,” Piano-vocal version, first A section.

Salinger is also considerably less dramatic with his harmonic and orchestration techniques in this arrangement. Whereas his use of a harmonized countermelody in the *Clouds* arrangement considerably thickened the texture by introducing dissonances and emphasizing upper chord extensions in an aurally obvious manner, here the lack of such a countermelody forces Salinger to create a lush harmonic texture in much more subtle ways. For instance, in m. 3 of Figure 122a, Salinger embeds an A in the middle of the orchestra, thus generating a cross-relation with the A \flat in the bass. Similarly, in the second A section, he creates an E/E \flat cross-relation that is emphasized by the descending leap in the English horn from C \flat to E (see Figure 123). In this way, Salinger uses some of his characteristic techniques in constructing a lush harmonic texture, though in a

considerably less performative way than in *Clouds*. As suggested above, this lack of performativity additionally extends to his orchestrational practices. That is, Salinger orchestrates this number uniformly, with a general emphasis on the strings, rather than flaunting his orchestrational creativity as he does, for example, in the dramatic shift from all strings to all woodwinds in his *Clouds* arrangement.

Figure 123. “Can’t Help Lovin’ That Man,” *Show Boat* version, second A section, mm. 5–8.

When considering this scene as a whole, the casting of Ava Gardner as Julie in *Show Boat* initially overshadows the differences in Salinger’s respective arrangements. Indeed, the casting of this role became a serious source of contention because of the racial tensions surrounding it. Within the story, Julie attempts to pass as white, though her mixed racial parentage classifies her as black under the “one drop” rule in Mississippi. When a jealous Pete reveals this to the authorities in the town of Natchez, Julie’s marriage to Steven Baker, a white man, is deemed illegal, and they are forced to leave the show boat and flee. At the time of the production and release of MGM’s version of *Show*

Boat, many of the same laws and prejudices against miscegenation were still in effect in the American South. As a result, Lena Horne was famously passed over for role of Julie in this version, so as to prevent the on-screen marriage of a black actress and a white actor. The casting of Ava Gardner—one of the paragons of a specifically white version of femininity—thus carries a conspicuous weight, further compounded by her eventual replacement in the vocal soundtrack by Annette Warren.⁴² In the midst of this turmoil, Salinger’s arrangement seems easily negligible, yet the simplification of the orchestral texture in relation to *Clouds* can potentially be read as in-line with the inherently problematic aesthetics of beauty that guided many of the decisions about this number. That is, Ava Gardner was cast instead of Lena Horne presumably because she was considered more socially appealing and “beautiful” by virtue of her whiteness—an aspect heightened in Sidney’s filming of “Can’t Help Lovin’ That Man” through constant close-ups of Gardner’s face and torso (See Figure 124). Likewise, Annette Warren’s voice appears on the soundtrack because it was more pleasing than that of Gardner’s. Unsurprisingly, Salinger’s acquiescence to Deutsch’s beliefs that the music had to remain minimally arranged in order to be beautiful is thus not an isolated aesthetic difference between MGM’s two treatments of this number, but rather part of a larger movement to both literally and figuratively whitewash the film.

⁴² For more on Gardner and the framing of the Julie character in this version, see Decker, *Performing Race*, pp. 184–94.



Figure 124. “Can’t Help Lovin’ That Man,” *Show Boat* version, screenshot.

The association of the differences between Salinger’s respective arrangements of “Can’t Help Lovin’ That Man” with the changes in casting and vocal tracks is not meant to suggest that Salinger or Deutsch conceived of the musical setting as somehow reflective of—or inflected by—the race of the actress playing Julie. Rather, it is intended to draw attention to the concept that these changes are all related as kinds of effacement: eradication of racial difference; replacement of unprofessional singing; suppression of musical camp. While the simultaneity of these effacements does bring them together under a broad aesthetic impetus, as suggested above, the fact that Salinger’s altered arranging practices are not limited to Julie’s numbers indicates that the specific musical implications of concern here extend beyond issues of race. This will be confirmed by a final comparison of Salinger’s three arrangements of “Old Man River,” two of which appear in *Clouds*.

“Old Man River” is unique within the vast collection of Kern songs that constitute the musical performances in *Clouds*, in that it is the only number to appear twice. The

number first occurs as the conclusion to the *Show Boat* sequence at the opening of the film. Here, Caleb Peterson performs the song as the character Joe, along with the entire cast and chorus of this sequence. However, the number's second appearance—as the very last number in the film's finale montage—features the performance of Frank Sinatra. While the removal of all of the songs in the finale from their respective dramatic contexts moderates some of this incongruity, the all-white costume design for the entire finale nevertheless accentuates the striking dissonance between the earlier performance by Peterson, a black actor, and Sinatra (see Figure 125). Additionally, though Decker emphasizes that this performance was “first and foremost, a chance to feature Frank Sinatra,” the decision to feature his singing this particular song as the final selection in the film nevertheless implicitly ignores some of the very racial insensitivities that the *Show Boat* narrative attempted to address.⁴³ Salinger's arrangement, however, offers a musical foil to this lapse in taste on the part of the production staff, particularly when placed in comparison with his arrangement of the same number for Peterson.

⁴³ Decker, *Performing Race*, p. 183.



Figure 125. “Old Man River,” *Clouds* version (Sinatra), screenshot.

Salinger’s arrangement of “Old Man River” in the *Show Boat* sequence begins with a relatively simple, inactive orchestral texture in the first A section. However, the second A section is marked by a significant increase in activity as the violins and violas initiate a clear musical signification of flowing water through a constantly moving, harmonized eighth-note line that begins in a low-mid register and gradually ascends into a more prominent upper register by the end of the section (see Figure 136).⁴⁴ This orchestral build-up leads into the B section, wherein the violins take up the most prominently active line in the form of a series of arpeggios that are eventually doubled at the octave by the woodwinds. This, in combination with a full orchestra and chorus, results in an extremely bombastic impact that artificially lends the *Show Boat* sequence a sense of dramatic closure, even though the film presents the selected numbers from that show without any narrative contextualization. Rather than reproducing or augmenting this musical approach for the end of the film as a whole, Salinger’s arrangement of the majority of the number

⁴⁴ See Appendix 2.

for the finale instead uses a much simpler texture and restrained affect. For example, the musical focus in the initial A sections centers around the plaintively sung vocal melody and an equally discreet countermelody in the oboe and strings (see Figure 126). Though the number does eventually build to a broad musical climax, a significant portion eschews the grandiosity that characterizes a proportionally larger segment of the earlier arrangement. While this reduction in texture may have been largely lead by necessity—in that Frank Sinatra’s singing voice was not very powerful in the low register—the musical differences nevertheless lend an element of tasteful moderation in the midst of an otherwise gratuitous scene. That is, had this number been arranged as hyperbolically as its first appearance in this film, the combination of the racial incongruity of Sinatra’s performance with musical exorbitance would likely have rendered the scene grotesque.

The image shows a musical score for the song "Old Man River" from the film *Clouds*. It is the A' section, featuring the melody and countermelody. The score is written for voice (Sinatra) and instruments (oboe and strings). The lyrics are: "He don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; But ol' man riv - er, he jes keeps rol-lin' a long". The score is in 2/4 time and features a vocal melody for Sinatra and a countermelody for oboe and strings.

Figure 126. “Old Man River,” *Clouds* version (Sinatra), A’ section. Melody and countermelody only.

The arrangements of “Old Man River” in *Clouds* thus represent, in part, two opposite poles of Salinger’s style in terms of orchestral opulence. In spite of this, however, the two are bound together by Salinger’s assertion of agency as arranger through his contrapuntal

skill, as seen in the string countermelodies in the first iteration and the oboe and string countermelody in the second. This deployment of the countermelodies in the first arrangement, in particular, can be read as musical camp through its performative excess. As with the other *Show Boat* numbers considered thus far, the camp aspects of this arrangement gain additional resonance in comparison to Salinger's setting of "Old Man River" for the full-length version of *Show Boat* and further demonstrate the conscious toning-down of this approach as a pervasive aesthetic in the later film. Significantly, this comparison of Salinger's musical arrangements for respective performances of the number by Peterson and William Warfield, another black actor, will additionally confirm that the vastly different musical style in *Show Boat* extended beyond the racial tensions surrounding the previously described casting decisions.

Unlike his arrangement of "Old Man River" for the first *Clouds* montage, Salinger's arrangement of the number for *Show Boat* avoids countermelodic activity almost entirely. In the A section, Salinger also doubles the vocal melody in the cellos, in violation of his usual practice of avoiding such doublings (see Figure 127). He dedicates the rest of the orchestra to block chords in half notes, the harmonic compositions of which rarely add extensions or stray from Kern's original harmonies. The theatricality of the *Clouds* arrangement is briefly suggested in the second half of the B section, wherein the horns utter two prominent triplet fanfare-like gestures on a B (see Figure 128). Though this note aligns with the bass instruments—which sustain an open sonority on E and B throughout these measures—it is in bold defiance of the D^{#o7} chord formed by the treble instruments. In this way, Salinger exploits a harmonic juxtaposition already indicated in Kern's original score, rather than generating his own, unique harmonic imprint on the song. The

vocal melody is thus granted total supremacy, as the orchestral accompaniment does not draw attention to itself in any manner. While the overall effect of the number is the same as that of Peterson's *Clouds* version in its intense drama, such a result is achieved primarily through Warfield's powerful and stirring vocal performance, without the addition of an overly lavish orchestral backing.

He don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got - ten; But...

Vln.

E.Hn.+Cl.

Bsn.+B.Cl.

Vlc.

Figure 127. “Old Man River,” *Show Boat* version, A’ section, mm. 1–4.

Figure 128. “Old Man River,” *Show Boat* version, B section, mm. 5–8.

These comparisons of Salinger’s respective arrangements of “Make Believe,” “Can’t Help Lovin’ That Man,” and “Old Man River” for *Clouds* and *Show Boat* have demonstrated a pervasive change in musical practices from, generally speaking, orchestral gaudiness to relative simplicity. None of this has been to say that Salinger’s arrangements for *Show Boat* somehow fall outside the large umbrella of his mature lush style. Rather, he achieves this lushness through a less extravagant means. The coincidence of this shift with the aforementioned statements from Schary and Deutsch—both of which criticized the style of arranging that drew attention to itself—suggests that this vastly different approach largely stemmed from an administrative pressure aimed at suppressing musical camp. While it would be inaccurate to conflate Deutsch’s and Schary’s musical taste with their perception of Salinger’s gay subjectivity, they

nevertheless both recognized the privileging of stylization within his music as straining the boundaries of what they deemed an appropriate role for an arranger. The clear contrasts between the arrangements considered here thus extend beyond the basic differences in the settings of the two films and suggest an implicit invalidation of queer musical practices.

Given that Salinger's stylistic reputation was clearly at odds with the desired musical aesthetic for *Show Boat*, the fact that he was assigned to arrange a majority of the musical numbers and background cues for this film initially presents as antithetical. However, it ultimately speaks to his status as one of the most highly regarded arrangers in Hollywood and to his crucial value in the MGM music department, the uniqueness of which is affirmed by the following appeal from department head Johnny Green to Alvin Asher in an attempt to excuse Salinger from jury duty:

All I want to tell you is that we are at the present moment just embarking on our tax-date rush and Salinger is our star orchestrator. To have him unavailable for a single day at this time is to cause us the grossest kind of inconvenience. His talents are unique and special and of vital importance to us. He is at the moment up to his neck in the specific production of *SHOW BOAT* and to have him removed from that situation would seriously embarrass our production.⁴⁵

Clearly, though he had to alter several aspects of his style, Salinger was still highly desirable for his overall skill as an arranger. Indeed, the suppression of musical camp aesthetics in favor of a more streamlined approach had a significantly positive impact on the critical reception of *Show Boat*. For their work on this film, Salinger and Deutsch received a nomination for the Academy Award for Best Scoring of a Musical Picture, losing to their MGM colleagues Johnny Green and Saul Chaplin for their scoring of *An American in Paris*. In contrast, *Clouds* didn't even receive a nomination. Though the

⁴⁵ Memo dated November 13, 1950. Memos/letters, Box PR-31A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

Academy Awards are hardly the only barometer for artistic achievement, they nevertheless give a general indication of mainstream tastes. If, as James Naremore suggests, camp can be too rarefied for popular taste, it follows that Salinger's avoidance of a camp musical style in *Show Boat* earned him his most publicly visible accolades.⁴⁶ In spite of this, the stylistic possibilities of musical camp demonstrated by Salinger throughout his career nevertheless attracted other arrangers to adopt and imitate some of his techniques in their own work, as explored in the following section.

Influence of musical camp on contemporary MGM arrangers

The question of musical influence is an inevitably tortured one, particularly when dealing in the world of film musical arrangements, the scores of which rarely left the lots of the studios for which they were created. Salinger's contemporaries at MGM were thus in a uniquely privileged position to imitate him, in that they would have been among the few who had direct access to his scores. Additionally, given Salinger's reputation as one of the most skilled and desirable arrangers of his time, other musicians were doubtless under considerable pressure to reproduce his lush musical style. Though Chapter 1 has already examined several examples of stylistic imitations of Salinger by his MGM colleagues, this discussion seeks to briefly investigate the proliferation of this style as it specifically applies to musical camp. In doing so, it will confirm the importance of Salinger as one of the primary arbiters of the MGM musical aesthetic during his time.

As has been repeatedly exhibited, one of Salinger's most audible sonic trademarks is that of a prominent countermelody in the horns' mid-upper register. It follows, then, that

⁴⁶ James Naremore, *The Films of Vincente Minnelli* (New York: Cambridge University Press, 1993), p. 3.

another arranger's assimilation or imitation of his style would include this contrapuntal–orchestrational technique. One such use of this technique in a camp context can be found in Wally Heglin and Robert Franklyn's arrangement of "Will You Marry Me," from *Yolanda and the Thief* (Minnelli, 1945).⁴⁷ This song appears in the middle of the film's extended dream ballet sequence and features a vocal chorus by Yolanda Aquaviva (played by Lucille Bremer, vocals dubbed by Marion Doenges) that is immediately followed by a danced duet between her and Johnny Riggs (played by Fred Astaire). Johnny's facial reaction to the title phrase of the song makes plain what the rest of the ballet implies, in that his primary interest in Yolanda is to take advantage of her vast wealth—the prospect of being "trapped" into a marriage with her horrifies him (see Figure 129). While Matthew Tinkcom rightly reads this and other aspects of the Johnny character as queer, the primary camp aesthetics of this number and the ballet as a whole stem from the highly stylized surrealist setting (see Figure 130).⁴⁸ From a musical standpoint, Heglin and Franklyn's arrangement complements this fantastical environment in its imitation of some of Salinger's characteristic tropes.

⁴⁷ Music by Harry Warren, lyrics by Arthur Freed. Vincente Minnelli, dir., *Yolanda and the Thief* (Originally released by Metro-Goldwyn-Mayer, 1945. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2011), DVD. *Yolanda and the Thief*, conductor's score, 1945 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Heglin and Franklyn are both credited as "orchestrators" on the pre-recording sheet for this film, and the conductor's score does not indicate an arranger. However, as explained in Chapter 1, the designation of "orchestrator" on pre-recording sheets more often than not indicates the arranger(s).

⁴⁸ Tinkcom, *Working Like a Homosexual*, pp. 64–66.



Figure 129. “Will You Marry Me?” screenshot.⁴⁹



Figure 130. “Will You Marry Me?” screenshot.

The first A section of the dance portion of the arrangement largely exemplifies Heglin and Franklyn’s approach throughout this number. The melody is presented in four-part

⁴⁹ This and all other screenshots from *Yolanda and the Thief* are taken from: Minnelli, *Yolanda and the Thief*, DVD.

harmony in the upper strings, with occasional chord punctuations in the muted trumpets and trombones and, more importantly, a single-line countermelody in the horns (see Figure 131). Whereas Warren's melody remains largely within the F major diatonic realm, his supporting harmonies include a fair amount of sinuous chromatic motion, a characteristic often emphasized in the horn line. While this juxtaposition does suggest the kind of melody–countermelody separation at which Salinger excelled, the clearest imitation of a Salinger horn countermelody occurs in m. 4 of the example, where the horns arpeggiate into their upper register as the melody reposes on a dotted half note. Though this moment is fleeting, to be sure, the conscious use of the unique timbre of the horns in this register immediately connotes the extravagant aspects Salinger's style. The chromatic meanderings of the first part of the phrase are thus given a purposeful trajectory as a lead-in to this pithy musical flourish. In other words, what initially presents as a marginal, insignificant aspect of the arrangement proves to be an important stylistic outlet. This arrangement thus incorporates some of the same significations of musical camp as those seen in Salinger's arrangements.



Figure 131. “Will You Marry Me?” Chorus 2, A section.

Musical camp via excess can also be found in arranging references to Salinger beyond the obviousness of horn countermelodies. For example, the portion of “You’re All the World to Me” arranged by Al Sendrey for the film *Royal Wedding* (Donen, 1951) displays an extravagant, stylized approach that very closely mirrors many of Salinger’s arrangements considered in this and the previous chapter.⁵⁰ This resonance is particularly potent in this context, in that Salinger also arranged portions of this number. Their respective roles are thankfully easy to parse, as the conductor’s score divides the number into four parts—one vocal, three dance/instrumental—the first pages of which specifically credit the arranger. According to these indications, Salinger arranged the vocal portion of the number and the second and third of the three instrumental portions, whereas Sendrey arranged only the first instrumental portion, which lasts from the

⁵⁰ Music by Burton Lane, lyrics by Alan Lerner. Stanley Donen, dir., *Royal Wedding* (Originally released by Metro-Goldwyn-Mayer, 1951. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD. *Royal Wedding*, conductor’s score, 1951 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

beginning of the dance through the sudden increase in tempo roughly three minutes into the number as a whole. Why Salinger did not arrange the entire number himself is unclear; regardless, Sendrey's approach is a clear imitation of what the music likely would have sounded like had Salinger arranged it.

"You're All the World To Me" visually distinguishes itself as one of Fred Astaire's most successful "trick" numbers in its creation of the illusion of Astaire dancing on the walls and ceiling (see Figure 132). The spectacle of the technological novelty, Astaire's dancing body, and his star presence all combine to give the number a distinct camp aura that gains an additional layer through the musical arrangement. Sendrey mimics the vivid polychromaticism of many of Salinger's arrangements, particularly in his orchestration of the melody. For instance, the opening A and B sections of the second instrumental chorus alone feature the melody variously orchestrated in the brass and bells, woodwinds and pizzicato strings, woodwinds and brass, woodwinds alone, and strings alone (see Figure 137).⁵¹ He also creates incongruous juxtapositions in the manner in which the melody is articulated, particular in the sudden shifts to and away from staccato notes in the first and last measures of the B section. Importantly, Sendrey complements this virtuosic orchestration with near constant, highly active countermelodic material, as seen in the largely scalar passages in the strings and woodwinds in both sections. As a result, many of the details of the arrangement gain emphasis over the details of the song itself. The synthesis of all these elements into a compelling arrangement that adopts a transformative attitude toward Lane's basic musical materials thus results in a highly successful imitation of the excesses of Salinger's camp style.

⁵¹ See Appendix 2.



Figure 132. “You’re All the World to Me,” screenshot.⁵²

As with Salinger himself, musical camp in his contemporaries’ arrangements was not limited to scenes that already contained significant camp elements. Thus, as a final example, this analysis will consider André Previn’s arrangement of “It’s a Bore” for the film *Gigi* (Minnelli, 1958).⁵³ This number depicts Honoré Lachaille (played by Maurice Chevalier) attempting to convince his nephew, Gaston Lachaille (played by Louis Jourdan), to take unabashed pleasure in their bourgeois Parisian lifestyle. Every one of Honoré’s entreaties, however, is met by a flat-out rejection from Gaston, who finds everything dull—thus the title line of the song. In this way, the number serves to help establish the disenchanted nature of the Gaston character and confirms the decadence of Honoré. In order to retain focus on its largely narrative function, the number eschews spectacle and features the same visuals throughout as Honoré and Gaston sit in their

⁵² Screenshot taken from: Donen, *Royal Wedding*, DVD.

⁵³ Music by Frederick Loewe, lyrics by Alan Lerner.

Vincente Minnelli, dir., *Gigi* (Originally released by Metro-Goldwyn-Mayer, 1958. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2008), DVD.

Gigi, conductor’s score fragments, 1958 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

carriage and the process photography background gives the impression of them riding through the streets of Paris. The lyrical content of the song and the visual aesthetic thus lack camp legibility; however, Previn's arrangement nevertheless contains techniques that can be read in a similar vein as, for instance, Salinger's arrangement of "A Couple of Swells."

As previously discussed, "A Couple of Swells" represent a kind of musical camp in Salinger's repertoire that does not rely on musical excess, but rather features a lighter, "wristy" texture that camps through clichéd, stylized embellishments. Previn uses a closely related approach in his arrangement of "It's a Bore," presumably as a sonic evocation of Honoré's ebullience and Parisian decadence. For example, Honoré's opening melodic gesture of the C section—an ascending leap of an octave—is immediately echoed in the flutes and clarinets as a very obvious yet effective means to propel the musical momentum to Gaston's reply (see Figure 138).⁵⁴ Previn repeats this same device later within this same section, as seen in mm. 8–12 of the example. As a means of contrast, in the second phrase (mm. 4–7) he instead uses more active, punctuating interjections, first in the muted trumpets and then in the bells and woodwinds. Significantly, both the orchestration and the rhythmic profile of these flourishes are reminiscent of Salinger's arrangement of "The Trolley Song," from *Meet Me in St. Louis* (Minnelli, 1944). At the time of this number's arrangement in 1957, Previn's use of this well-worn technique would likely have registered as both a musical cliché and a reference to one of Salinger's most famous arrangements. In doing so, the

⁵⁴ See Appendix 2.

purely stylistic enhancements offered by Previn thus fall into the same aesthetic path blazed by Salinger.

Returning to the larger issue of stylistic influence, it is important to note that all accounts of the MGM music department describe an environment of constant collaboration.⁵⁵ Not only did the staff arrangers have access to each other's scores, as mentioned previously, but their sheer proximity to each other and their willingness to share musical ideas additionally fostered the assimilation of styles. In this regard, Salinger undoubtedly also partook in the process of utilizing others' musical ideas, though his contemporaries' constant descriptions of him as being at the stylistic vanguard suggests that he was most often the object of imitation.⁵⁶ However, this brief analysis is not intended to suggest that Heglin, Franklyn, Sendrey, or Previn necessarily shared Salinger's engagement with musical camp as an expression of queer subjectivity. Rather, it demonstrates that Salinger's contemporaries at MGM recognized the value of many of his arranging techniques for creating a musical aesthetic that complemented and enhanced the visual aesthetic of the films on which they worked.

Conclusion

In exploring the concept of musical camp in a variety of contexts, this chapter has demonstrated that it is not a stylistic anomaly of *The Pirate* but rather an arranging aesthetic crucial to understanding Salinger's overall output, particularly in his mature Hollywood period. As with camp aesthetics in general, musical camp can be both

⁵⁵ E.g. see Donald Knox, *The Magic Factory: How MGM made An American in Paris* (New York: Praeger Publishers, 1973), p. 93. André Previn has also informally voiced this sentiment via John Wilson (personal communication with the author, October 29, 2011).

⁵⁶ E.g. cf. Chapter 1, note 2.

intentional and unintentional and appropriates a wide range of signifying practices. Because of this fluidity, arrangements as aurally different as “There’s Beauty Everywhere,” “Night of My Nights,” “A Couple of Swells,” “Be My Love,” and so on can nevertheless all be read within the same overall model. That is, all of the arrangements analyzed here reflect, in some way, either Salinger’s queer subjectivity as an arranger or a way of experiencing the arrangements in a queer manner. This is neither to suggest that every Salinger arrangement is camp, nor that it is the sole manner of interpreting some of the musical techniques of his highly personal style. Rather, this and the preceding chapters have shown that the model of musical camp established here provides one powerful tool for analyzing a significant portion of his output in a way that accounts for and celebrates his specific position as a queer artist and that establishes his music as a crucial factor in understanding the larger MGM camp aesthetic. The examples of this model thus far have confirmed the potential of musical camp to offer another interpretive layer to the scenes it accompanies, though many of the cultural implications of this additional layer have not yet been fully addressed. Thus, the following two chapters will more deeply consider the issues of national identity and gender, respectively, as they are affected by Salinger’s camp musical practices.

Appendix 1. Form Diagrams and Lyrics.

“A Couple of Swells”

Verse 1

A We're a couple of swells
We stop at the best hotels
But we prefer the country far away from the city smells
A We're a couple of sports
The pride of the tennis courts
In June, July, and August we look cute when we're dressed in shorts
B The Vanderbilts have asked us up for tea
We don't know how to get there, no siree

Chorus 2

A We would drive up the avenue
But we haven't got the price
We would skate up the avenue
But there isn't any ice
B We would ride on a bicycle
But we haven't got a bike
So, we'll walk up the avenue
Yes, we'll walk up the avenue
And to walk up the avenue's what we like

Verse 2

A Wall Street bankers are we
With plenty of currency
We'd open up the safe, but we forgot where we put the key
A We're the favorite lads
Of girls in the picture ads
We'd like to tell you who we kissed last night, but we can't be cads
B The Vanderbilts are waiting at the club
But, how are we to get there? That's the rub

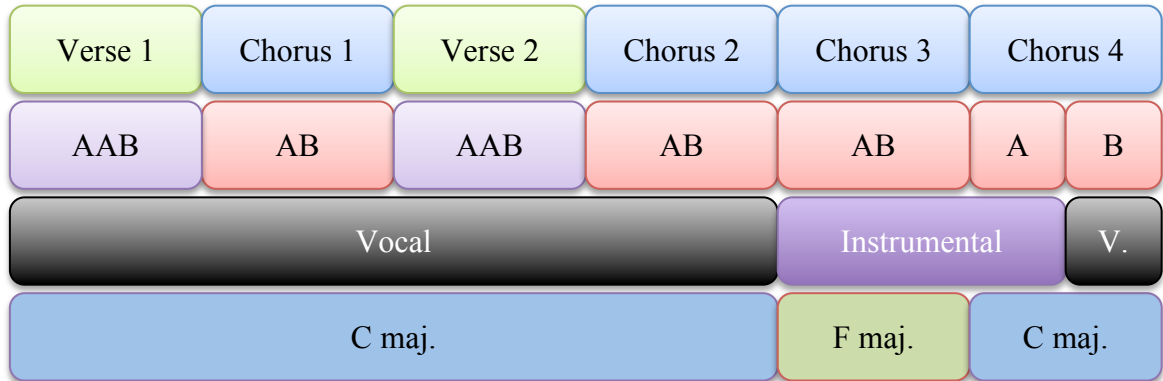
Chorus 2

A We would sail up the avenue
But we haven't got a yacht
We would drive up the avenue
But the horse we had was shot
B We would ride on a trolley car
But we haven't got the fare
So, we'll walk up the avenue
Yes, we'll walk up the avenue
Yes, we'll walk up the avenue 'till we're there

Chorus 3 [half]

B We would swim up the avenue
But there isn't any lake

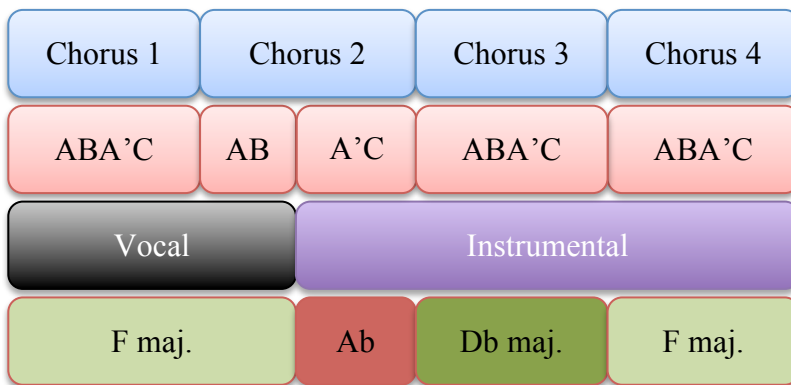
So, we'll walk up the avenue
 Yes, we'll walk up the avenue
 Yes, a walk up the avenue's what we'll take



“Seeing’s Believing”

Chorus

A Seeing’s believing
 And when I see you
 I realize what an angel I’ve found
 B I never thought I would see the day when miracles occurred
 And though the best of authorities may not believe a word
 A’ Kissing’s believing
 And when I kiss you
 I feel as though we were miles off the ground
 C Never knew that dreams came true
 But, miraculously, they do
 Seeing’s believing with you



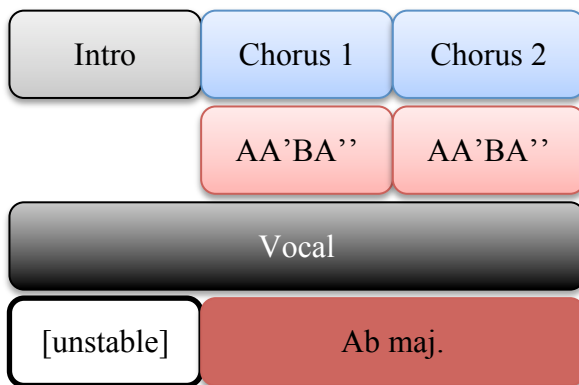
“Baubles, Bangles, and Beads”

Intro

(Baubles, bangles, and beads)
(Marsinah, buy from me)
Worms work on a Chinese terrace
Worms dream of a happy heiress
Wearing their wares
Answer their prayers
(Baubles, bangles, and beads)
Baubles, bangles, hear how they jing, jing-a-ling-a
Baubles, bangles, bright shiny beads
(Marsinah, buy from me)
Think upon the Macedonian oyster
Having indigestion in his watery cloister
So that Marsinah could have a pearl
(Baubles, bangles, and beads)

Chorus

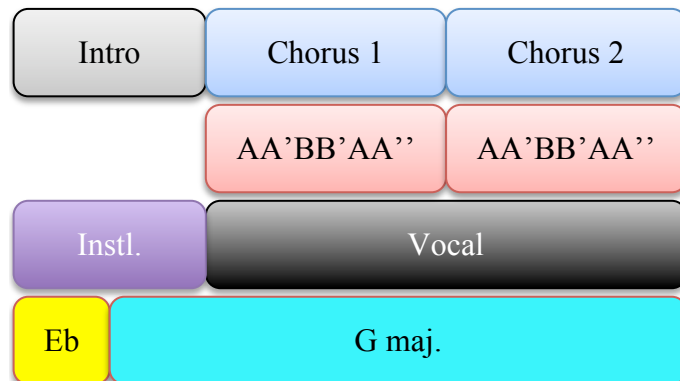
A Baubles, bangles, hear how they jing jing-a-ling-a
Baubles, bangles, bright shiny beads
A' Sparkles, spangles, my heart will sing, sing-a-ling-a
Wearing baubles, bangles, and beads
B I'll glitter and gleam so
Make somebody dream, so that
A'' Someday he may
Buy me a ring, ring-a-ling-a
I've heard that where it leads
Wearing baubles, bangles, and beads



“Night of My Nights”

Chorus

A Play on the cymbal, the timbal, the lyre
 Play with appropriate passion, fashion
 A' Songs of delight and delicious desire
 For the night of my nights
 B Come where the so well beloved is waiting
 Where the rose and the jasmine mingle
 B' While I tell her the moon is for mating
 And 'tis sin to be single
 A Let peacocks and monkeys in purple adornings
 Show her the way to my bridal chamber
 A'' Then get you gone 'til the morn of my mornings
 After the night of my nights
 After the night of my nights
 'Tis the night of my nights

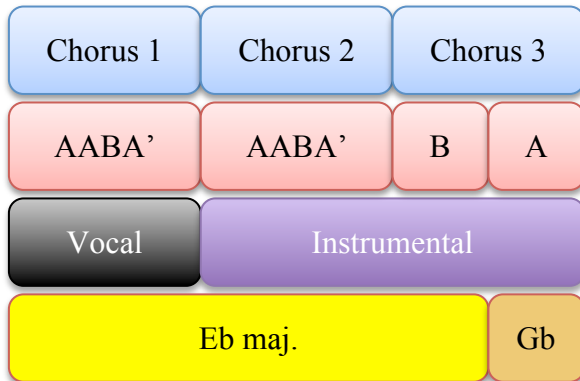


“They Can’t Take That Away From Me”

Chorus

A The way you hold your hat
 The way you sip your tea
 The mem'ry of all that
 No, no, they can't take that away from me
 A The way your smiles just gleams
 The way you sing off-key
 The way you haunt my dreams
 No, no, they can't take that away from me
 B We may never, never meet again on the bumpy road to love
 Still I'll always, always keep the mem'ry of
 A' The way you hold your knife

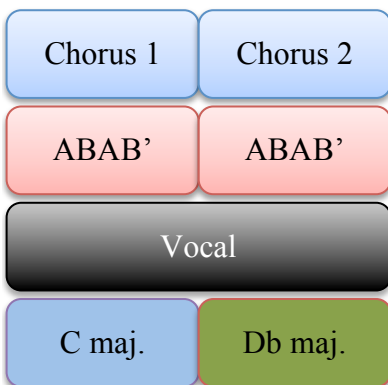
The way we danced 'til three
 The way you've changed my life
 No, no, they can't take that away from me
 No, they can't take that away from me



“Be My Love”

Chorus

A Be my love, for no one else can end this yearning
 This need that you and you alone create
 B Just fill my arms, the way you filled my dreams
 The dreams that you inspire
 With ev'ry sweet desire
 A Be my love, and with your kisses, set me burning
 One kiss is all I need to seal my fate
 B' And hand in hand, we'll find love's promised land
 There'll be no one but you for me
 Eternally
 If you will be my love



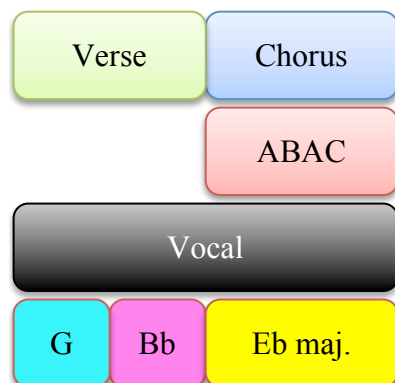
“Make Believe” (*Clouds* version)

Verse

The game of just supposing is the sweetest game I know
Our dreams are more romantic than the world we see
And if the things we dream about don't happen to be so
That's just an unimportant technicality
Though the cold and brutal fact is
You and I have never met
We need not mind conventions, p's and q's
If we put our thoughts in practice
We can banish all regret
Imagining
Most anything
We choose

Chorus

- A We could make believe
I love you
We could make believe
That you love me
- B Others find
Peace of mind
In pretending
Couldn't you?
Couldn't I?
Couldn't we?
- A Make believe our lips
Are blending
In a phantom kiss
Or two, or three
- C Might as well make believe I love you
For, to tell the truth, I do



“Make Believe” (*Show Boat* version)

Chorus 1

A Only make believe
 I love you
 Only make believe
 That you love me

[The remainder of this chorus is the same text as the *Clouds* version]

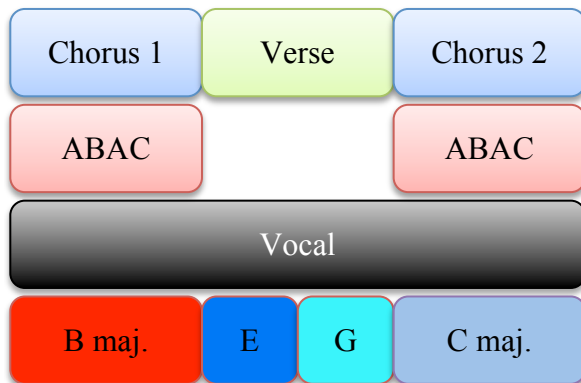
Verse

Your pardon, I pray
‘Twas too much to say
The words that betray
My heart
You do not offend
We only pretend
In playing a lover’s part

[The remainder of the verse is the same text as the *Clouds* version]

Chorus 2

[Same as *Clouds* version]



“Can’t Help Lovin’ That Man” (Both versions)

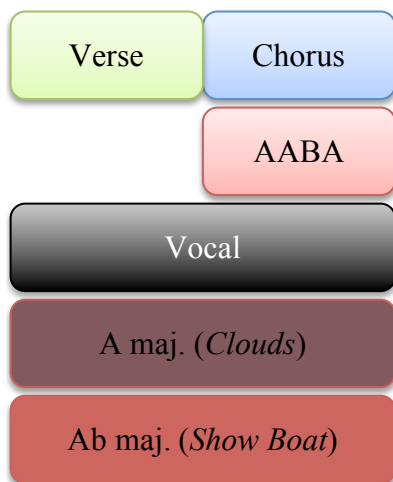
Verse

Oh, listen sister
I love my mister man
And I can’t tell you why
There ain’t no reason
For me to love that man
It must be somethin’
That the angels done plan

Chorus

A Fish got to swim

Birds got to fly
 I got to love
 One man 'til I die
 Can't help lovin' that man of mine
 A Tell me he's lazy
 Tell me he's slow
 Tell me he's crazy
 Maybe I know
 Can't help lovin' that man of mine
 B When he goes away
 That's a rainy day
 But when he comes back, that day is fine
 The sun will shine
 A He can come home
 As late as can be
 Home without him
 Ain't no home to me
 Can't help lovin' that man of mine



“Old Man River” (all versions)

Chorus

A Old man river
 Dat old man river
 He must know somethin'
 But don't say nothin'
 He jes' keeps rollin'
 He keeps on rollin' along
 A' He don't plant 'taters

He don't plant cotton
 And dem dat plants 'em
 Is soon forgotten
 But old man river
 He jes' keeps rollin' along
 B You an' me, we sweat an' strain
 Body all achin' and racked with pain
 "Tote dat barge!" an' "Lift dat bale!"
 You get a little drunk, and you lands in jail
 A I gits weary
 An' sick of tryin'
 I'm tired of livin'
 An' scared of dyin'
 But old man river
 He jes' keeps rollin' along

Chorus

AA'BA''

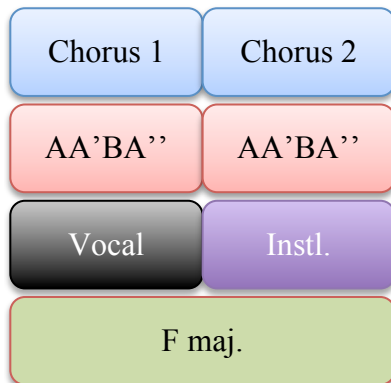
Vocal

"Will You Marry Me"

Chorus

A Will you marry me?
 Won't you marry me?
 Do you, don't you
 Will you, won't you
 Answer yes?
 A' Come and share with me
 Connubiality
 Could you care to
 Do you dare to
 Acquiesce?
 B Will you be my spouse?
 Will you plan a lovely house?
 Where poinsettias grow
 And where I can love you so
 A'' Let the band begin
 Playing *Lohengrin*

Take me to you
 I'll be true, you
 Wait and see
 Cross a funny little doorstep come and carry me
 Honey, marry me



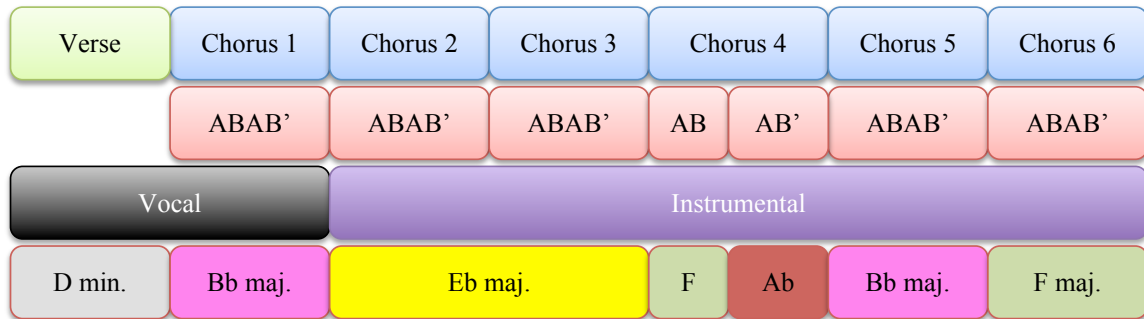
“You’re All the World To Me”

Verse

Ev’rywhere that beauty glows
 You are
 Ev’rywhere an orchid grows
 You are
 Ev’rything that’s young and gay
 Brighter than a holiday
 Ev’rywhere the angels play

Chorus

A You’re like Paris in April and May
 You’re New York on a silvery day
 B A Swiss alp as the sun grows fainter
 You’re Loch Lomond when autumn is the painter
 A You’re moonlight on a night in Capri
 And Cape Cod looking out at the sea
 B’ You’re all places that leave me breathless
 And no wonder, you’re all the world to me



“It’s a Bore”

Verse

Look at all the captivating fascinating things there are to do
 Name two
 Look at all the pleasures all the myriad of treasures we have got
 Like what?

Chorus 1

A Look at Paris in the spring
 When each solitary thing
 Is more beautiful than ever before
 B You can hear ev’ry tree
 Almost saying “look at me”
 “What color are the trees?”
 “Green”
 “What color were they last year?”
 “Green”
 “And next year?”
 “Green”
 It’s a bore
 A Don’t you marvel at the pow’r
 Of the mighty Eiffel tow’r
 Knowing there it will remain evermore?
 B Climbing up to the sky
 Over ninety stories high
 “How many stories?”
 “Ninety”
 “How many yesterday?”
 “Ninety”
 “And tomorrow?”
 “Ninety”
 It’s a bore

Bridge 1

C The river Seine
 All it can do is flow

But think of wine
It's red or white
But think of girls
It's either yes or no
And if it's no or if it's yes
It simply couldn't matter less

Chorus 2 [abbreviated]

A' But think of a race
With your horse in second place
Then he suddenly begins
And he catches up and wins
With a roar
It's a bore

Bridge 2

D Life is thrilling as can be
Simply not my cup of tea
It's a gay romantic fling
If you like that sort of thing
It's intriguing
It's fatiguing
It's a game

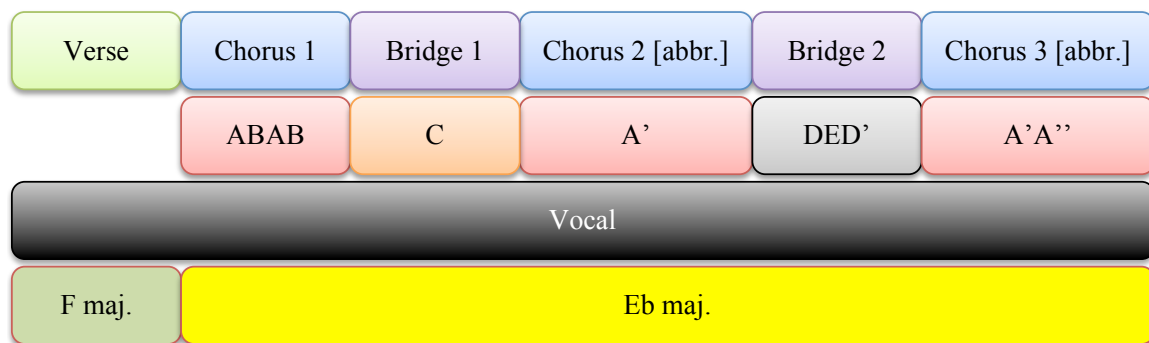
E It's the same dull world wherever you go, whatever place you are at
The earth is round but ev'rything on it is flat

D' Don't tell me Venice has no lure
Just a town without a sewer
The Leaning Tower I adore
Indecision is a bore

Chorus 3 [abbreviated]

A' But think of the thrill
Of a bull fight in Seville
When the bull is uncontrolled
And he charges at a bold
Matador
It's a bore

A'' Think of lunch beneath the trees
Stop the carriage if you please
"You mean you don't want to come?"
"The thought of lunch leaves me numb"
"But I implore!"
"Oh no uncle!"
It's a bore



Appendix 2. Extended Musical Examples.

Bau - bles, ban - gles, hear how they jing, jing - a - ling - a,

Vns.+Vlas.

Bells+Fl.+Cl.

Clars.

Bsns.

Vlc.+Hp.

Bass

5

Bau - bles, ban - gles, bright shi - ny beads _____

Hn.

9

Spar - kles, span - gles, my heart will sing, sing - a - ling - a,

Clar.+Vlas.+Hp.

Hn.

This musical system covers measures 9 through 12. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a woodwind section with a clarinet/viola/harp line and a horn line. The key signature has three flats, and the time signature is 4/4.

13

wear - ing bau - bles, ban - gles, and beads

+Ob.

Hn.

Clar.+Vlas.+Hp.

This musical system covers measures 13 through 16. It continues the vocal line and piano accompaniment from the previous system. The woodwind section now includes an oboe part. The key signature and time signature remain the same.

Figure 133. “Baubles, Bangles, and Beads,” Chorus 1, A and A’ sections.

Play on the cym - bal, the tym - bal, the ly - re,

Fls.+Cl.

Hp.(+Cel. 8va)

Lute

8va

Strgs.

2. Bsn.

Vlc. pizz.+Bass pizz.

5

Play with ap - pro - pri - ate pas - sion, fash - ion,

1. Bsn.

E. Hn.

(8va)

9

Songs of de - light and de - li - cious de - si - re

13

For the night of my nights!

Vns.

(8^{va})

+WW,+muted Br.

1. Hn.

2. Hn.

Figure 134. “Night of My Nights,” Chorus 1, A and A’ sections.

Vns.

Fls.

Ob.+Cl.

Hns.

Trbs.

Vlc.+Vla.
+Cl.

3

+Fls.

+Cl.

6

+Tpts.

Figure 135. “They Can’t Take That Away From Me,” Chorus 3, B section.

Chorus

He don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; but

Joe

He don't plant 'ta-ters, he don't plant cot-ton, an' dem dat plants 'em is soon for - got-ten; but

Vln.+
Vla.

Hn.+Cl.
+E.Hn.

Bsn.+Vlc
+Bass

5

ol' man riv-er, he jes' keeps rol-lin' a long ol' riv-er keeps hear-in' dat song
long

ol' man riv-er, he jes' keeps rol-lin' a - long

+Trb.

9

Hum

You an' me, we sweat an' strain, bod - y all ach - in' and racked with pain

Vln.

+WW.

Timp.

13

(Hum)

"Tote dat barge" an' "lift dat bale" we gits a lit - tle drunk, an' we lands in jail

Figure 136. "Old Man River," *Clouds* version (Peterson), A' section and B section.

Vln.+Fl+
Ob.+Cl.
 Br.+Bells
 Rhythm
 Trb.
 Vlc.+Hn.
+Bar.Sax.

3
 5
 5

Musical score for measures 1-5. The score is written for five staves. The first staff (Vln.+Fl+Ob.+Cl.) features a melodic line with slurs and ties. The second staff (Br.+Bells) has a rhythmic accompaniment with slurs. The third staff (Rhythm) shows a steady pulse. The fourth staff (Trb.) and fifth staff (Vlc.+Hn.+Bar.Sax.) provide harmonic support. A triplet of eighth notes is marked in measure 4 of the fifth staff. Measures 4 and 5 of the first staff contain a five-measure rest marked with a '5'.

9

WW.+Str.(pizz.)+
Hp.+Pno.+Bells

WW.+Tpt.

Vln.+Vla.
+Hn.

Tbn.

12

+Hn.

Vln.+Vla.

+Vlc.

14

WW.

Tpt.

Vlc.+Hn.

Figure 137. “You’re All the World To Me,” Chorus 2, A and B sections.

Honoré Gaston

The ri - ver Seine All it can do is flow

Fl.+Ob.
+Cl.

Vln.

Str.+Pno.

4 Honoré Gaston

— But think of wine! It's red or white

Tpt.(muted)

Bells+
WW.

+Vla.

Cl.+Vla.+Pno.

Hn.+Vla.+Vlc.

8

Honoré

Gaston

But think of girls! It's eith - er yes or no

Fl.+Cl.

Vln.

2.Vln.+Vla+Pno.

Figure 138. "It's a Bore," C section, mm. 1–12.

4. Performing “Americanness”: Cultural Tropes in Non-Integrative Song Arranging

The Second World War and its aftermath mark a period in American history wherein cultural products such as the film musical frequently and knowingly grapple with unstable notions of American nationhood. Indeed, the American musical, as Raymond Knapp aptly puts it, is “almost always concerned, at some level, with constructions of America.”¹ “Construction” implies an active role in this project of nationalism, a role played (sometimes literally) both by the actors on screen and by the entire production team dedicated to a film. Each participant is thus part of a performative act in a genre that both highlights and obscures the myriad of performances that coalesce therein, as noted by Geoffrey Nowell-Smith: “What is less often recognized is that the Hollywood movie not only performed this role [of providing a cultural-imaginative framework for everyday existence] but also could be quite self-conscious about the fact of having it and the way it performed it.”² Authors such as James Naremore have demonstrated that MGM, as a largely conservative studio with a correspondingly serious investment in “cultural values,” provides a fitting site for an analysis of the expression of such values on film.³ The various high camp aesthetics of Salinger’s music create space in which to question the ways in which his work interacted with and affected the cultural tropes present in films. This chapter responds to Nowell-Smith’s call to action by investigating Salinger’s

¹ Raymond Knapp, *The American Musical and the Formation of National Identity* (Princeton: Princeton University Press, 2005), p. 103.

² Geoffrey Nowell-Smith, “The Band Wagon,” in *Vincente Minnelli: The Art of Entertainment*, ed. Joe McElhaney (Detroit: Wayne State University Press, 2009), p. 176.

³ James Naremore, “Uptown Folk: Blackness and Entertainment in *Cabin in the Sky*,” in *Vincente Minnelli: The Art of Entertainment*, ed. Joe McElhaney (Detroit: Wayne State University Press, 2009), pp. 205–228.

interactions with performances of “Americanness” in MGM film musicals and the ways in which his music reveals the instability and inherent contradictions of this concept.

“Americanness” is used here to mark those cultural strategies and tropes enacted to affect national belonging—who belongs in America and to whom does America belong—and the modes through which America positioned itself as emergent leader of the Western world. Of course, the film musical genre in the time period under consideration represents a very particular aggregation of tropes with regard to the project of nationalism. A common thread throughout musicals of the World War II and post-War eras is a purportedly inclusive model of nationalism that stakes cultural value in the claim that, in America, “everyone” could belong.⁴ Dana Polan identifies the musical as particularly resonant with this aspect of Americanness: “There is something profoundly American about the American musical; its spectacle is the populist assertion of the beauty and strength and vitality of everyday people [. . .].”⁵ Of course, the reality is such that the very strategies and tropes used to depict authentic, “everyday” people are in themselves exclusionary and frequently resort to characters of an overwhelmingly homogeneous racial and class makeup. For example, Joseph Casper describes the prototypical protagonists in a film musical as “bourgeois, naively optimistic, provincial, and post-Puritan.”⁶ Indeed, one could easily add the cultural labels “white,” “heterosexual,” “physically able,” and so on, to this list. Of primary concern in this analysis, however, is

⁴ Raymond Knapp acknowledges the importance of this mode of nationalism to the American musical, but does not go on to describe the relationship of the performances within these musicals to this concept’s inherent contradictions. See: Knapp, *Formation of National Identity*, p. 228.

⁵ Dana Polan, “It Could Be Oedipus Rex: Denial and Difference in *The Band Wagon*; or, *The American Musical as American Gothic*,” in *Vincente Minnelli: The Art of Entertainment*, ed. Joe McElhaney (Detroit: Wayne State University Press, 2009), p. 138.

⁶ Joseph Andrew Casper, *Vincente Minnelli and the Film Musical* (South Brunswick, NJ: A.S. Barnes, 1977), p. 74.

the connection of national belonging to constructions of authenticity and “ordinariness” and, more specifically, filmic depictions of “integrated” musical amateurism.

When referencing “integration” with regards to American musical theater, this analysis follows the “Principles of Integration,” as outlined by Geoffrey Block:⁷

1. The songs advance the plot.
2. The songs flow directly from the dialogue.
3. The songs express the characters who sing them.
4. The dances advance the plot and enhance the dramatic meaning of the songs that precede them.
5. The orchestra, through accompaniment and underscoring, parallels, complements, or advances the action.

The original stage version of *Oklahoma!* (Rodgers and Hammerstein, 1943), though hardly the first work to utilize integration as its chief organizing principle, nevertheless had a profound impact on bringing this concept firmly into the public mindset. Indeed, the fact that a majority of ensuing musical theater productions—both on stage and on screen—follow the model of *Oklahoma!* is a testament to its significance at this particular historical moment.⁸ Consider, for example, a film musical such as *Meet Me in St. Louis* (Minnelli, 1944), in which the songs are used to depict the budding relationship between Esther Smith (played by Judy Garland) and John Truett (played by Tom Drake), the farewell party for Lon Smith Jr. (played by Henry Daniels), the consolation of the

⁷ Geoffrey Block, “Integration,” in *The Oxford Handbook of the American Musical*, ed. Raymond Knapp, Mitchell Morris, and Stacey Wolf (New York: Oxford University Press, 2011), pp. 98–99.

⁸ *Oklahoma!* premiered on Broadway on March 31, 1943. Music by Richard Rodgers, lyrics and book by Oscar Hammerstein II.

emotionally devastated Tootie Smith (played by Margaret O'Brien), and so on.⁹ The visual elements of the film (i.e. costumes, architecture, decor) are likewise carefully integrated into the plot and are construed so as to persuade a viewer to believe that they are an accurate depiction of turn-of-the-century suburban, Midwestern America.

Integration additionally advances an implicit assumption that the suspension of disbelief can extend to most musical performances in a film or stage production, particularly if the characters are professional or semi-professional performers in some regard. For instance, when a character breaks into song in a seemingly non-performative situation, the conventions of the genre encourage a viewer to accept this otherwise incongruous act. Especially in film musicals, this is achieved through what Raymond Knapp has productively termed “MERM” (“Musically Enhanced Reality Mode”). MERM, he explains, begins with a “natural” set-up of a musical number—notably prevalent in the so-called “backstage musical”—followed by a fairly quick transition to a state in which audio and visual “violations” of the setting are possible.¹⁰ Knapp’s concerns regarding this phenomenon provide a point of departure for this investigation, in that his primary concern is with the “*heightened sense of reality* that MERM imparts to the musical number, and more specifically the extra charge it gives to a sung performance, as if shining a sonic spotlight on the singer.”¹¹ This analysis moves beyond this construction by challenging the contradictory notion of “reality” inherent in the

⁹ The film is based on a series of vignettes titled “5135 Kensington,” published by Sally Benson in *The New Yorker* 1941–42.

Vincente Minnelli, dir., *Meet Me in St. Louis* (Originally released by Metro-Goldwyn-Mayer, 1944. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2004), DVD.

¹⁰ Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton: Princeton University Press, 2006), pp. 67–68.

¹¹ Knapp, *Performance of Personal Identity*, p. 68. Emphasis added.

integration concept and by considering the unique implications of musical “violations,” not in Knapp’s “backstage” context, but rather within the purview of those musical numbers that take place specifically within the nuclear family home and/or in a provincial/“folk” setting.

Within these particular settings, this investigation is primarily concerned with musical performances that are consciously framed and constructed as authentic through various markers of musical amateurism, the use of tunes that are immediately recognizable and singable throughout the depicted community, the blurring of boundaries between speech and song, and the prominent incorporation of diegetic instruments. Through this mode of integration, numbers such as these deliberately strive to naturalize musical performance and, in so doing, depict a particular mode of American national belonging through their supposed simplicity, emphasis on the “ordinary”/amateur status of the characters, and their grounding in a small community. These are significantly distinct from the three other most common types of musical numbers in films of this time period:

- 1) Numbers (both small- and large-scale) which take place in theaters, nightclubs, or other designated performance spaces.
- 2) Scenes in which characters who are narratively established as professional performers begin to sing and/or dance in a non-professional setting, as in, for example, *Easter Parade* (Walters, 1948), wherein Judy Garland and Fred Astaire’s respective characters (Hannah Brown and Don Hewes) perform musical numbers both in theatrical settings and in otherwise mundane locations such as on the street and in an apartment.
- 3) Dream ballets or other numbers in a deliberately non-realistic setting.

Though these types of numbers do often rely on integration and interact with notions of Americanness, the manner in which they do so is clearly different from those numbers that seek to present characters that enact their communal and, by extension, national belonging through “amateur” musical performances. In this latter construction, the element of fantasy is suppressed in favor of a kind of cinematic realism.

The critical reception of *Meet Me in St. Louis* begins to demonstrate the particular positioning of “realistic” film settings within the discourse of Americanism under consideration:

“Meet Me in St. Louis” is the answer to any exhibitor’s prayer. [. . .] It is wholesome in story, colorful both in background and its literal Technicolor, and as American as the World Series. Its theme is a natural for the hinterland: it’s that ‘getting ahead and going to New York’ isn’t everything. [. . .] It’s the time of the St. Louis Fair, hence the title song and everything that makes for the happy existence of a typical American family is skillfully panoramaed. [. . .] Right down the line the casting is smooth. The people all seem real.¹²

The reviewer goes out of the way to highlight the authentic Americanness of the film through references to the Baseball World Series, a “typical” American family, and the “real” personae of the characters. The narrative, setting, and direction, according to this review, all work together to form a particular vision of national belonging. The mention of “literal Technicolor” is particularly significant, as Technicolor typically enhanced colors to an exaggerated and decidedly unreal state. The reviewer clearly stakes value in the idea that the particular color schemes in the film downplayed these characteristics in favor of a more realistic visual aesthetic that complements the ordinariness of the characters. Indeed, the language of this review is hardly exceptional in comparison to contemporary reviews of the film. For example, consider the following statement from the review in the *Hollywood Reporter*:

¹² *Variety* (Nov. 1, 1944).

Presented is a series of events in the lives of the members of the Smith family, the kind of things which happen every day in every average family. In fact, one of the great charms of the picture is that everyone in every audience can look at it and say, 'That's just like us.'¹³

Similarly, the review of the film in *The New Yorker* notes the high level of integration of the musical numbers: "The music, in charge of Hugh Martin and Ralph Blane, is admirable and fits into the narrative sequence as unobtrusively as possible."¹⁴ Musical performance, as such, is downplayed to such a degree in the film that some critics didn't even call it a musical, but rather a "period piece" with occasional musical numbers.¹⁵

The discourse of Americanness and integration is, of course, not limited to *Meet Me in St. Louis*. For example, Rouben Mamoulian's direction of the musical numbers in *Summer Holiday* (1948) received a similarly positive critical reaction: "The musical numbers, tastefully chosen and skillfully staged, are not spotted arbitrarily, but stem naturally from the situations."¹⁶ These situations, the review explains, are those concerning a "turn-of-the-century smalltown [sic] New England family." Once again, cultural value is simultaneously located in "ordinary" provincial family life and the integration of musical performance into this life. Additionally, both films construct a mythical American past that is portrayed as a model of national belonging. Though the suspension of disbelief is certainly still at work, films such as these clearly make a

¹³ "'Meet Me in St. Louis' Warm, Homespun Comedy Drama," *The Hollywood Reporter* (November 1, 1944).

¹⁴ *The New Yorker* (Dec. 9, 1944).

Again, this type of description appears in multiple reviews. See, e.g.: Alton Cook, "'Meet Me in St. Louis' Delightful Screen Fare," *New York World-Telegram* (Nov. 28, 1944); Archer Winsten, "'Meet Me in St. Louis' At the Astor to Stay," *New York Post* (Nov. 29, 1944).

¹⁵ See, e.g.: Red Kann, "Review: 'Meet Me in St. Louis'," *Motion Picture Daily* (Nov. 1, 1944); "Meet Me In St. Louis (Drama-With-Music)," *Showmen's Trade Review* (Nov. 4, 1944); William R. Weaver, "Meet Me in St. Louis—Period Play Plus Songs," *Motion Picture Herald*, (Nov. 4, 1944).

¹⁶ *Variety* (Mar. 17, 1948).

The film is based on Eugene O'Neil's play *Ah, Wilderness!* (1933).

Rouben Mamoulian, dir., *Summer Holiday* (Originally released by Metro-Goldwyn-Mayer, 1948. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2010), DVD.

concerted effort to smooth out and minimize the shift in register between narrative and number. As a result, the heavily integrated musical numbers are used as vehicles for authenticity, rather than as platforms for performance and theatricality as such.

As noted above, even the orchestra can play a role in this integration. Indeed, in his autobiography *Musical Stages*, Richard Rodgers claims that “[i]n a great musical the orchestrations sound the way the costumes look.”¹⁷ However absurd this statement seems in literal terms, it nevertheless marks the sensibility that governs the concept of integration and confirms the relevance of orchestral arrangements to one of this concept’s most vocal advocates. Films such as *Meet Me in St. Louis* and *Summer Holiday* afford even greater opportunities for this mode of integration than most stage productions, in that the filmic medium more easily allows for the prominent incorporation of diegetic instruments. Also, given the conventions of the genre, even the presence of a non-diegetic orchestral track in itself does not inherently disrupt the integrated aspects of a number. However, what this analysis seeks to reveal is that the particular high camp qualities of some of Salinger’s orchestral arrangements can potentially create a musical setting that overtly contradicts the efforts by the respective directors to naturalize and integrate musical performance within the narrative diegesis. In other words, Salinger’s arrangements are “non-integrative” when they create textual overflow to such a degree that they contradict the other elements of a given film intended to evoke American places and personae rooted in a distinct construction of reality.

¹⁷ Richard Rodgers, *Musical Stages: An Autobiography* (New York: Da Capo Press, 1995), p. 227.

Taking a cue from Robynn Stilwell, such textual overflow can be located in what she terms the “fantastical gap.”¹⁸ Stilwell describes the liminal space of this gap as “a space of power and transformation, of inversion and the uncanny, of making strange in order to make sense.”¹⁹ Of these descriptions, the first applies particularly well to Salinger’s engagement with high musical camp, in that his unique, transformative approach to musical materials creates a space of queer empowerment. As has been previously demonstrated in this dissertation, Salinger performed this queerness through a variety of unique sonic markers that are notable for their lush and often extravagant qualities as well as their occasionally unintentional deployment of camp through musical clichés. When these musical practices access the possibilities of “inversion” within the fantastical gap, Salinger’s arrangements enact a registral shift from the real to the spectacular. In doing so, such non-integrative arrangements persistently foreground the performative nature of a musical number in instances where the number is otherwise as congruous as possible (“integrated”) with the other filmic elements at work in a particular scene.

Bruce Babington and Peter Evans, in their discussion of *Summer Holiday*, note the importance of those filmic elements that enact the shift from the real to the fantastical:

First, many images are presented in such a way as to draw attention to their ideal quality, as distinct from reality. Second, some of these, whether calculatedly or innocently, present through the medium of highly-wrought hyperbole rather extraordinary representations of the basic mechanisms of the culture they are observing.²⁰

Likewise, the review of *Meet Me in St. Louis* in *Time* magazine—in contrast to many of the other reviews previously cited—notes: “[T]he film as a whole [. . .] is too

¹⁸ Robynn J. Stilwell, “The Fantastical Gap between Diegetic and Nondiegetic,” in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), pp. 184–202.

¹⁹ Stilwell, “Fantastical Gap,” p. 186.

²⁰ Bruce Babington and Peter William Evans, *Blue Skies and Silver Linings: Aspects of the Hollywood Musical* (Dover, NH: Manchester University Press, 1985), p. 160.

sumptuously, calculatedly handsome to be quite mistakable for the truth.”²¹ That is, there are moments throughout the film that reveal the carefully constructed, idealized nature of this presentation of “typical” Americans. Whereas Babington, Evans, and the *Time* reviewer are primarily concerned with the visual aspects of film, however, this analysis argues that the audio track of a film has the potential to contain heretofore under-examined points of slippage. As the following analysis will demonstrate, those orchestral arrangements that create a drastic shift in register as songs progress—within the domestic/provincial/folk framework described above—break down the integrative tropes of the narrative and expose the fantastic nature of the numbers and in turn the cultural contradiction on which they are based. That is, when the MGM orchestra begins to accompany a song with the textures of high musical camp, the number is unmasked as a calculated—or “engineered,” to invoke Jane Feuer—performance.²² Likewise, one can thus read the scene as a performance of an unattainable mode of Americanness.

Of course, the space between music that integrates into a “realistic” scene and music that creates a spectacular performance exists along a continuum. Some musical arrangements merely hedge into this liminal space, while others unmistakably cross it. That is, the degree to which an arrangement foregrounds its camp, non-integrative aspects inevitably varies between numbers. As noted in Chapter 2, practices that produce only fleeting or minor shifts in register are associated with low camp and thus do not baldly foreground their possibility for critique of the mainstream cultural object from which they emerge. However, as this analysis will show, the consistency with which Salinger’s arrangements invite attention to their high camp qualities in turn accentuates the

²¹ *Time* (Nov. 27 1944).

²² Jane Feuer, *The Hollywood Musical*, 2nd ed. (Bloomington: Indiana University Press, 1993), pp. 1–22.

impossibly ideal mode of Americanness which the narrative diegesis attempts to naturalize and authenticate. In doing so, the chapter offers a compelling avenue for the consideration of the larger cultural implications of musical camp. Additionally, the special case of Kay Thompson, the vocal arranger who shared Salinger's predilection for the extravagant, will be briefly addressed. This investigation will include musical numbers from the following films as the primary sites of inquiry: *Meet Me in St. Louis*, *Summer Holiday*, and *The Toast of New Orleans* (Taurog, 1950).²³

Meet Me in St. Louis

As addressed above, *Meet Me in St. Louis* places a high degree of emphasis on the integration of its musical numbers and features a cast of characters whose status as performers is downplayed in favor of their portrayal as “ordinary” people. For example, this aspect of the film's construction is immediately apparent in the opening of the film, at which point the title song is passed from character to character as they go about their daily activities.²⁴ As they do so, some sing slightly off-key, while others—primarily Grandpa Prophater—occasionally forget the lyrics and begin to make up their own. Indeed, the approach to the song is so casual that it never coagulates into an actual number, as evidenced by its exclusion from many soundtrack albums of the film. Nevertheless, as Knapp indicates, “the musical becomes camp the moment it actually

²³ Norman Taurog, dir., *The Toast of New Orleans* (Originally released by Metro-Goldwyn-Mayer, 1950. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2007), DVD. *The Toast of New Orleans*, conductor's score, 1950 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

²⁴ “Meet Me in St. Louis” composed by Kerry Mills (music) and Andrew Sterling II (lyrics) in 1904.

becomes *musical* [. . .].”²⁵ This opening, therefore, sets the stage for the camp tinging of further amateur, domestic music-making later in the film, as in the number “You and I,” written by Nacio Herb Brown, with lyrics by the film’s producer, Arthur Freed.

The film’s parental couple, Alonzo and Anna Smith (played by Leon Ames and Mary Astor, respectively), sings this number, though the voices heard on the soundtrack are not Ames’s and Astor’s but rather Freed’s and Denny Markas’s. Whereas vocal dubbing typically is used to replace a non-singing actor’s voice with a professional singer’s, here Freed’s untrained voice was obviously used to maintain continuity with the limited musical abilities of the Alonzo Smith character, as his first attempt at singing the opening phrase results in his voice cracking on a high F#. Indeed, several aspects of the opening of this number attempt to naturalize the musical performance. For instance, Anna tentatively stretches out her fingers before playing the living room piano—a prominent emblem of middle-class music making. As she begins, Alonzo confirms the previous implication that a considerable amount of time had passed since her last use of the piano, emphasizing her amateur status as someone who does not play or practice regularly. Though the film has included several actual period songs at this point in the narrative—including the title song and “Under the Bamboo Tree”—this newly composed song is nevertheless presented so as to appear as yet another of these period songs.²⁶ Minnelli’s careful framing of the scene emphasizes this, as the camera frequently centers on the

²⁵ Knapp, *National Identity*, p. 13. Emphasis in original.

²⁶ “Under the Bamboo Tree” composed by Rosamond Johnson (music) and Bob Cole (lyrics) in 1902. Other period songs, used primarily in the Christmas dance scene, include: “Little Brown Jug” (Joseph Winner, 1869); “Goodbye, My Lady Love” (Joseph E. Howard, 1904); “Down at the Old Bull and Bush” (Harry von Tilzer, 1903); “Home Sweet Home” (H. R. Bishop, 1823). The case of “Over the Bannister” is somewhat complicated, in that Salinger adapted the melody from an unidentified 19th-century composer and Roger Edens adapted the lyrics from the poem “Over the Banisters,” by Ella Wheeler Wilcox.

couple at the piano while simultaneously allowing the viewer to see the gradual assembly of the other family members as they gather in solidarity to listen to a performance that, given their reactions, seems poignant but rather unremarkable in the context of their daily lives. Indeed, the song is so well established within the household that Anna has memorized it, in spite of not playing piano for a long time. Alonzo not only recognizes the song, but also is able to sing along. As with the opening “Meet Me in St. Louis” sequence, the number engineers cultural nostalgia and authenticity by specifically downplaying its low camp moments and by locating the performance of this song within American middle-class domesticity.²⁷

Aside from the opening of the film and “You and I,” the other most deliberately integrated musical number in *Meet Me in St. Louis* is “Skip to My Lou.”²⁸ However, unlike the former examples, in which the orchestral arrangement plays a relatively negligible role, the musical details of “Skip to My Lou” reveal an incongruous layer of performance that dramatically shifts the camp register. This particular example will consider the high camp possibilities of both Kay Thompson’s vocal arrangement and Salinger’s orchestral arrangement. “Skip to My Lou” functions as the musical centerpiece of Lon Smith Jr.’s going-away party, held in preparation for his departure to Princeton University. As such, it is heavily grounded in the domestic setting of the Smith’s house, though here the emphasis is less on the nuclear family than on the bourgeois camaraderie of the neighborhood teenagers. Nearly all elements of the diegetic musical performance

²⁷ For more on the naturalization of music in *Meet Me in St. Louis*—particularly “faux period songs” such as “You and I”—see: Knapp, *Personal Identity*, pp. 94–101.

²⁸ For form diagrams and lyrics of this and all other musical numbers cited in this chapter, see Appendix 1.A.

Meet Me in St. Louis, conductor’s score, 1944 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

contribute to the construction of authenticity via ordinariness. For example, as the scene begins, the visual frame displays some of the partygoers on the porch as one hears a cornet solo with piano accompaniment. As the camera gradually moves inside the house, the two anonymous performers appear. Their performance, though it does not contain many outright errors, does feature some slightly cracked and strained notes in the cornet—campily complemented by various expressions of effort on the part of the cornet player (see Figure 139)—and a simple, chordal piano accompaniment. Musically, this snippet is unrelated to the “Skip to My Lou” number that follows, though its mere presence and its deliberate amateurism both work to justify musical performance as a typical activity for this particular social group, none of whom are depicted as professional musicians in any way.



Figure 139. “Skip to My Lou,” screenshot.²⁹

As “Skip to My Lou” itself begins, integration continues to play a key role as the viewer sees Lon playing the mandolin, one of the friends playing the violin, and another the piano. These are the only three instruments heard during the number’s introduction

²⁹ This and all other screenshots from *Meet Me in St. Louis* are taken from: Minnelli, *Meet Me in St. Louis*, DVD.

and the first A section. Significantly, they continue to play these instruments throughout the number, rather than abandoning them once the non-diegetic orchestral track is established in the transition from the A section into the B section. Further emphasis is placed on these supposedly amateur performers as the sound mix features their individual instruments much more prominently than the full orchestra. Minnelli likewise takes care to include at least one of these instruments in the frame during a majority of the number (see Figure 140).



Figure 140. “Skip to My Lou,” screenshot.

Hugh Martin and Ralph Blane’s construction of the faux-period song also contributes to its integration into the narrative. That is, in addition to their use of the melody and title of the Appalachian folk song “Skip to My Lou,” Martin and Blane’s basic musical materials play on themes of Americana through their appropriation of the melodies from the following tunes: “Turkey in the Straw”; “Kingdom Coming” (a.k.a. “Year of Jubilo”);

“Yankee Doodle.”³⁰ Each of the tunes appears in an immediately recognizable form, though they are set to Martin and Blane’s lyrics, only some of which are based on the original “Skip to My Lou.” Charles Walters’s choreography similarly slips in and out of camp though its alternation of various dances appropriate to the period—including line dancing and the “Buck and Wing”—with more generally stylized movements executed in time with the music.

In order to fully appreciate the film’s attempted framing of “Skip to My Lou” as an authentic expression of Americanness, it is worthwhile to consider the setting of the same song for a 1941 “soundie” short, in which Martin and Blane appeared as part of a vocal quartet known as “The Martins.”³¹ The most obvious differences between the two versions lie in their production values, in that the short’s limited props, poor lip-synching, stilted choreography, and corny costumes highlight its unintentional camp and its artificial, staged setting (see Figure 141). Whereas the film version takes up valuable screen time in justifying the appearance of the song, in the short it is given no dramatic context. Additionally, the characters in the short are stripped of any temporal or spatial presence. Their national identity comes through only in a very ambiguous manner via Martin and Blane’s appropriation of American tunes and the generically “rural” costuming. As a result, the short clearly has little to no preoccupation with attempting to appropriate the song as a vehicle for the performance of authenticity.

³⁰ The “Turkey in the Straw” melody was originally published in 1834 as “Zip Coon.” Possible authors include George Washington Dixon or the pair of Bob Farrell and George Nichols. The melody was first named as “Turkey in the Straw” in 1861. See James J. Fuld, *The Book of World-Famous Music: Classical, Popular and Folk*, 5th ed. (New York: Dover Publications, Inc., 2000), pp. 591–92.

The “Kingdom Coming” tune was originally published in 1862. Composed by Henry C. Work. Origins of “Yankee Doodle” are ambiguous, though Fuld notes that the song “must have been well-known in the [American] colonies in the 1760s.” See Fuld, *World-Famous Music*, p. 659.

³¹ Minoco Productions, Inc. produced the short, titled “Skip to My Lou.”



Figure 141. “Skip to My Lou” (short), screenshot.³²

Though the fabricated authenticity of the *Meet Me in St. Louis* version of “Skip to My Lou” is infiltrated by low camp throughout its performance, consideration of Salinger’s orchestral arrangement reveals several high camp moments of self-conscious non-integration. For instance, the orchestral accompaniment reveals its engineered construction even when only the diegetic instruments are heard on the soundtrack. The opening initially attempts to ground the instruments in the reality of the domestic scene by stereotypically featuring open fifths on the violin before that instrument and the piano go into the first iteration of the “Turkey in the Straw” melody. The first phrase is interrupted, however, by a sudden repetition of the phrase up a half-step (Cmaj→Dbmaj). As quickly as this new key area is introduced, however, the arrangement shifts again—this time to F major—as the mandolin enters with a set of arpeggio figures shared with the violin (see Figure 142). Thus, before the voices enter, the arrangement has already touched on three different key areas—hardly a marker of “amateur” musicianship.

³² Screenshot taken from: “Skip to My Lou,” special features disc, *Meet Me in St. Louis*, DVD.

The musical score is divided into three systems. The first system features a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Violin part begins with a series of chords in the right hand and rests in the left hand. The Piano part has rests in both hands until the second measure, where it begins with chords in the right hand and rests in the left hand. The second system introduces a Mandolin part on a single staff. The Violin part continues with a melodic line. The Piano part continues with chords in the right hand and a simple bass line in the left hand. The third system continues the same instrumental textures, with the Violin playing a melodic line, the Piano playing chords and a bass line, and the Mandolin playing a rhythmic accompaniment.

Figure 142. “Skip to My Lou,” Introduction.

Indeed, one of the distinguishing features of Salinger’s arrangement is the way in which it consistently and purposely draws attention to the many abrupt key changes that occur throughout the number. It should be noted that, aside from the introductory segment, this multitude of key changes in itself is not unique to this arrangement, as

comparison to Martin and Blane's 1941 arrangement reveals a similar frequency. Indeed, as seen in the form diagrams (Appendix 1.A), each new section enters into a different key area in both the earlier arrangement by Martin and Blane and this arrangement for the film. However, Salinger's arrangement presents a particular kind of high camp approach, in that many of the orchestra's most aurally prominent moments come at moments of modulation. Within Martin and Blane's arrangement, on the other hand, the accompanimental forces are rarely distinguished in any manner, as the voices are heavily foregrounded. In the film version, the first A section is accompanied on the soundtrack by only the violin, mandolin, and piano, all of which are "played" on-screen. Unlike the introduction, this section remains firmly within F major until the conclusion of the vocal/mandolin/violin melody, at which point the full orchestra abruptly enters the texture for the first time in an unprepared Gb major (see Figure 143). The use of varied timbre in the orchestration marks yet another departure from the 1941 version, wherein the instrumental texture remains largely uniform throughout. This moment aurally confirms the highly modulatory nature of the number first intimated by the violin and piano in the introduction. The sonic space of the number is thus disrupted twofold, both by the sudden presence of non-diegetic instruments and by the use of these instruments—particularly the brass—to forcefully introduce the new key area. Such a technique creates an incongruous juxtaposition between the traditional American melodies appropriated for the number and their harmonic contexts.

The musical score is for a transition in the song "Skip to My Lou". It is written in 2/4 time and the key of B-flat major. The score consists of three staves. The top staff is for the vocal line, with lyrics "Skip, skip, skip to my Lou +Br.+W.W. Put...". The middle staff is for the piano, violin, and mandolin, labeled "Pno.+Vln.+Mand.". The bottom staff is for the brass and woodwinds, labeled "+Br.+W.W.". The piano part features a series of chords in the right hand and a melodic line in the left hand. The vocal line has a melodic line with lyrics. The brass and woodwinds part has a melodic line.

Figure 143. “Skip to My Lou,” transition from first A section to first B section.

Brief examination of other such moments of sonic disruption confirms the pervasiveness of this technique throughout the number. For example, the descending parallel second-inversion triads in the violins immediately draw attention to the underlying shift from Db major to D major in the transition from the third A section to the first C section (see Figure 144). As with the earlier orchestral interjection, the arrangement draws attention to itself at this moment by suddenly abandoning its previous “oom-pah” accompaniment in favor of a much more striking and assertive texture. Similarly, in the first D section, the orchestra augments the conspicuous aural impact of the augmented triads in the voices both through doubling those triads and through the incorporation of whole-tone collections (see Figure 145). For instance, the bass instruments abruptly switch from typical tonic–dominant motion in the first two measures of the example to descending whole-tone scales mm. 3 and 4. Additionally, in mm. 5 and 6 of the example, the orchestra forms the whole-tone clusters Db–F–B–Eb and G–F–B–Eb, respectively.

The musical score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The voice part (top staff) has the lyrics "Skip to my Lou, my dar - lin'". The piano accompaniment consists of three staves: the upper right staff is for the right hand (treble clef), and the lower two staves are for the left hand (bass clef). The piano part is divided into two sections: "W.W.+Rhythm" (first two measures) and "Vns." (last two measures). The "Vns." section features a complex, rapid piano texture in the right hand, while the left hand continues with a steady rhythmic pattern. A dynamic marking of $+8^{va}$ is placed above the piano part in the second measure.

Figure 144. “Skip to My Lou,” transition from third A section to first C section.

The musical score is arranged in two systems. The first system contains the vocal parts and the piano accompaniment. The second system continues the piano accompaniment and includes additional parts for +W.W. and +Br. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Doot - du - du - du Skip to my Lou".

Girls
Doot - du - du - du Skip to my Lou

Boys (whistle)

Str.

+W.W.

+Br.

Skip to my Lou

Figure 145. "Skip to My Lou," first D section, final six measures.³³

³³ In this and all other examples from this number that include vocal parts, the designation of the women's and men's parts as "girls" and "boys" is a reproduction of what appears on the conductor's score.

Salinger's final moment of camp performativity arrives not during a modulation, however, but rather during the brief tag of the number. As the chorus sings the final word ("Lou"), the orchestra concludes with two consecutive musical clichés: "The Arkansas Traveler" and "Shave and a Hair Cut, Two Bits" melodies (see Figure 146).³⁴ As noted in both Chapters 2 and 3, the use of musical clichés can often be read as a kind of unintentional camp. However, given the song's large-scale reliance on various American folk melodies, the particularly obvious deployment of these two tunes—neither of which appear in Martin and Blane's 1941 arrangement—suggests a level of camp intentionality. Additionally, the coordination of the final two notes ("two bits") with the supposedly spontaneous fall of one of the party attendees serves as a reminder from Salinger and choreographer Walters that the whole scene has been a carefully concocted performance.



Figure 146. "Skip to My Lou," Tag.

³⁴ First known printing of "The Arkansas Traveler" is from 1847 by W.C. Peters, under the title "The Arkansas Traveller and Rackinsac Waltz." Composer unknown. See Fuld, *World-Famous Music*, pp. 107–108.

Origins of the melodic snippet "Shave and a Hair Cut, Two Bits" are ambiguous. Fuld suggests that the musical phrase may have first appeared in Charles Hale's song "At a Darktown Cakewalk" (1899). See Fuld, *World-Famous Music*, p. 495.

Comparison of Kay Thompson's vocal arrangement for the number to Martin and Blane's earlier arrangement reveals yet another layer of high camp incongruity in the number's execution in the film. The most notable difference between the two lies in their respective uses of close-position seventh chords in the voices. Martin and Blane's arrangement features such harmonies almost continuously from the beginning. Indeed, an individual voice presents the melody in only two places: the first C section ("I'll be glad to go with you | So prithe do not tarry [. . .]") and the first half of the C' section ("I'll fly away to a neighboring state | I don't care what my friends say [. . .]"). Thompson's arrangement, on the other hand, largely favors single-line melodic presentation. When the chorus does break into harmony—using the same chord voicings from Martin's and Blane's arrangement—the effect registers as much more incongruous than the constant harmonization. The first instance of this release into extended vocal harmonies occurs during the first D section—more than a minute into a number that is only two and half minutes long. Here, the men whistle the "Turkey in the Straw" melody and the women sing "doot-du" on primarily static G⁶ chords, with a brief shift to Am⁷ (see Figure 147). The sound mix, however, heavily emphasizes the men until the final four measures of the section, at which point the soundtrack foregrounds the entire chorus as they sing "skip to my lou" twice. The first iteration features the men doubling the women at the octave on an Eb–G–B trichord, whereas in the second iteration the women stay on Eb–G–B as the men shift to a Db–F–A trichord, thus generating a complete whole-tone hexatonic collection (see Figure 148). This is the one instance in which Thompson's harmonies deviate from those of the earlier Martin and Blane arrangement.³⁵ The unprepared shift to

³⁵ Martin and Blane's arrangement is for a vocal quartet, thus preventing a six-voice texture. Their

these augmented triads following the foregrounding of the tonal, diatonic melody is particularly jarring opens the possibility of further high camp, non-integrative uses of the chorus as the number continues.

Girls

Doot - du - du - du Doot - du -

Boys whistle

du - du Doot - du - du - du

Figure 147. “Skip to My Lou,” first D section, mm. 1–6.

Skip to my Lou Skip to my Lou

Skip to my Lou Skip to my Lou

Figure 148. “Skip to My Lou,” first D section, final four measures.

The final section (C') and tag of “Skip to My Lou” contain the greatest concentration of close-position choral harmonies within the number and further demonstrate Thompson’s manipulation of Martin and Blane’s material to dramatically shift the camp register of the musical space. These final sections are identical to Martin and Blane’s

harmonies in the parallel section of their arrangement utilize only Eb–G–B.

arrangement in their alternation of single line melody with four-part harmonies and their use of “bluesy” runs on nonsense syllables (see Figure 149), yet they resonate in a more noticeably camp manner because of their relational difference with the earlier sections. That is, Thompson’s strategic placement of the pervasive use of these harmonies near the end of the number serves as a kind of musical intensification and juxtaposition in relation to the vocally straightforward opening sections of the number. Whereas the D section (described above) began to enact the shift from in camp register, these final sections fully embrace and confirm this shift and perform in a manner that is quite far removed from the ostensibly realistic/integrated approach to the opening of the number.³⁶ Indeed, the number’s narrative positioning within an integrated domestic setting significantly distinguishes it from “The Trolley Song,” which makes similar use of the chorus and yet engages the camp realm in a different way than “Skip to My Lou” because of the former’s more deliberately artificial setting.

³⁶ Kay Thompson’s engagement with camp tastes and musical practices throughout her career warrant much fuller consideration than the scope of this dissertation is able to offer.

Esther
I'll fly a - way to a neigh-bor-ing state, I don't care what my friends say. We'll

Girls
dance and sing till broad day - light and won't get home till Wednes - day

Boys Girls Boys Girls
Skip to my Lou Thurs - day Skip to my Lou Fri - day

Boys Ev'rybody
Skip to my Lou Skip, skip, skip to my Lou Skip, skip,

skip to my Lou Dah-an - tle - du Dah-an - tle - du Dah-an - tle - du Da da da

da da da da da da da da Skip to my Lou

Figure 149. “Skip to My Lou,” C’ section and Tag. Vocal parts only.

As demonstrated, many of the musical numbers in *Meet Me in St. Louis* present Americanness within domestic middle-class music making. Via the concept of integration, these particular scenes construct the characters of the Smith family and their friends as strictly amateur performers. The ordinariness of their musicality thus parallels the pervasive discourse surrounding the film, in that Minnelli was lauded for capturing the life of a “typical American family.” Though the arranging performances here do not consistently reach the same level of high camp excessiveness and stylization seen in other arrangements considered thus far in this dissertation, the amount of deliberate filmic

detail expended on situating musical numbers within the purview of an “ordinary” American family lends a particular charge and weight to their non-integrative aspects. These various deployments of camp directly undermine the heavily emphasized integration by shifting the musical register into a fantastical space, thus subverting the mode of national belonging advanced by the film’s narrative. That is, the musical arrangements considered here augment the other camp facets of the film in order to create room for critique of the fact that that which the film depicts as authentic and inclusive is actually a construct that is inaccessible even to those who are within the narrow racial and class makeup of the protagonists. The following examination of *Summer Holiday* will continue to consider the implications of Salinger’s high musical camp within a similar narrative context by comparing his approach with other arrangers working on this same film.

Summer Holiday

Rouben Mamoulian’s *Summer Holiday* is MGM’s clear successor to *Meet Me in St. Louis* in many ways. Most significantly, both base their narratives on mythologized versions of a turn-of-the-century American past and carefully locate several of the musical performances of their characters within domestic and small-town locales. As briefly noted above, *Summer Holiday* also drew on the concept of integration as a means to make the characters’ musicianship more “ordinary.”³⁷ Consider, as a further example, the following review of *Summer Holiday* in *Film Music Notes*:

Set [. . .] in the beginning of the 1900s is SUMMER HOLIDAY (Metro) where Rouben Mamoulian uses his “Oklahoma”, “Porgy and Bess”, and “Carousel” technique to turn

³⁷ Cf. *Variety* review, note 16.

Eugene O'Neill's *AH WILDERNESS!* into a musical. Moments of special emotion are expressed in songs and dances that rise spontaneously from the quietly humorous action.³⁸

The reviewer takes care to note the special relevance of Mamoulian's direction, in that the three of his stage musicals cited here—in particular *Oklahoma!*—prominently established the mode of musical integration on both the stage and on the screen that would dominate American musical theater for several years. Producer Arthur Freed's selection of Mamoulian as director, then, seems clearly intended as a strategy to emphasize Mamoulian's abilities to make musical moments appear “spontaneous.” As will be demonstrated, some of the arrangements and orchestrations by members of the MGM music department such as Sid Cutner, Ted Duncan, Lennie Hayton, and Wally Heglin eschew drastic shifts in register within musical numbers through their aural congruity and lack of performativity.³⁹ These approaches throw the high camp aspects of Salinger's arrangements for both this film and *Meet Me in St. Louis* into relief, thus allowing for fuller consideration of the implications of this musical style when it exists in a tension with narrative constructions of Americanness.

Summer Holiday begins much as *Meet Me in St. Louis* does, in that all of the main characters are introduced to the viewer through their seemingly offhand rendition of “Our Home Town.”⁴⁰ Unlike “Meet Me in St. Louis,” however, this song establishes the locale of *Summer Holiday* not within the suburb of a well-known city bustling with the anticipation of becoming the site of the next World's Fair, but rather within what is

³⁸ “The Lighter Films,” *Film Music Notes* 7/4 (March–April 1948), p. 20.

³⁹ *Summer Holiday*, conductor's score, 1948 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

⁴⁰ Music by Harry Warren, lyrics by Ralph Blane.

Summer Holiday, “Our Home Town,” piano–vocal score, 1946, Box 14A (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

constructed as a self-consciously provincial and unheard-of New England small town. Indeed, the first words sung by Nat Miller (played by Walter Huston) state: “Our town isn’t found on the map, though we’re part of Connecticut.” Their anonymity, in this context, acts as a point of bourgeois pride that authenticates the location of national belonging within the “reality” of small-town America. The number continues in a similar vein, emphasizing the rather benign existence of the town and its inhabitants, including the Miller family, on whom the story focuses. The various sites of the number’s performance include Nat Miller’s office at the local newspaper company, the Millers’ house, and the local soda shop, all of which serve to establish the Millers as firmly middle-class citizens within this small-town framework. Of course, there are numerous non-musical films from this era—such as the *Andy Hardy* series—that emphasize a similar depiction of Americanness. By condensing nearly all of these factors into a single introductory number, however, this film lends a particular weight to the connection of this Americanness to the characters’ engagement with music.

As seen in the presentation of the lyrics in Appendix 1.A, “Our Home Town” significantly features near-constant shifts between spoken and sung text, most of which functions as dialogue among the various characters and only some of which follows a regular rhyme scheme. In doing so, the number engages in a performance of “ordinariness” that frequently slides into camp. Of the nine characters introduced over the course of the number, three never enter into sung text at all (Arthur Miller, Mildred Miller, and Essie Miller, played by Michael Kirby, Shirley Johns, and Selena Royle, respectively), and only one (Muriel McComber) is played by a trained singer (Gloria DeHaven). The musicality of those characters that do sing is taken for granted by the

speaking or singing. As noted above, the number attempts to integrate itself through a denial of the various musical performances it contains. Significantly, the arrangers do nothing to subvert this. In its constant but unobtrusive presence, the orchestral track functions more as a typical background score for a non-musical film than as an arrangement of a musical number. By maintaining both registral and orchestrational homogeneity, the arrangement smooths over the shifts from speech to song, rather than taking advantage of this opportunity for heightened musical camp by calling further attention to these shifts through dramatic changes in the orchestra. Whereas the voices are constantly hedging into the fantastical gap, the orchestra downplays much of the camp affect of this movement. This lack of variety largely prevents the instrumental track from distinguishing itself in any significant way, even though there is no instrumental performance occurring on-screen. That is, the orchestral arrangement does not make use of striking or exaggerated tone colors or harmonies and consequently does not create any incongruous sonic spaces of its own. Likewise, the arrangement avoids high camp through an overall lack of performativity in the occasional countermelodies.

Cutner and Duncan's approach to melodic doubling remains consistent throughout much of the number, in that the vocal melody is almost always doubled by either the upper strings or the woodwinds, thus leaving little room for the development of countermelodic material. When the voices engage in dialogue over the orchestra, these same two instrumental groups present the melody in a straightforward fashion and never engage in any significant embellishment. The only two prominent instances of clearly audible countermelody occur in the A' section of the first and final choruses. As seen in the formal diagram, these are the only two choruses that are primarily sung throughout.

Though the key is different between these two iterations—the latter is lower in order to accommodate Gloria De Haven’s contralto voice—their countermelodic content is quite similar (see Figures 151a and 151b). Rather than generating a transformative instrumental musical space by capitalizing on the voices’ ability to carry the melody, this arrangement repeats very similar accompanimental material and shirks the opportunity to introduce new, musically compelling contributions to the texture. Additionally, neither countermelody introduces dissonances that are not already part of the underlying harmony and neither creates a substantial, sustained musical idea on their own. In this way, the arrangement does not privilege itself over the basic content of the song, nor does it register as excessive or performative. In conjunction with the pervasive orchestrational homogeneity described above, these factors confirm the absence of high musical camp in this arrangement of “Our Home Town.”

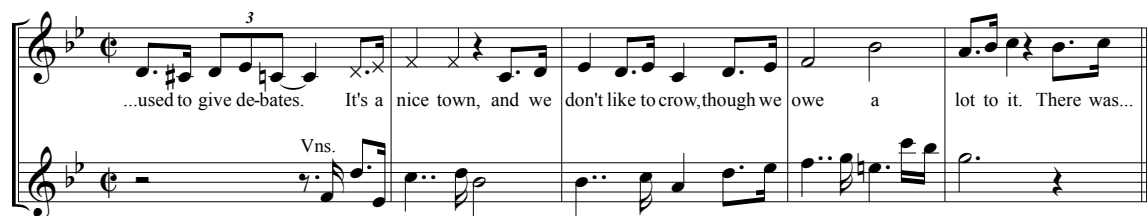


Figure 151a. “Our Home Town,” Chorus 1, end of B section and A’ section. Vocal melody and violin countermelody only.



Figure 151b. “Our Home Town,” Chorus 4, end of B section and A’ section. Vocal melody and violin countermelody only.

Of the remaining numbers throughout *Summer Holiday*, “Independence Day” acts as a fitting complement to “Our Home Town” in its specific connection of national belonging to narrative integration of musical performance. Here, the Miller family’s cessation of their daily activities in order to take part in the various community celebrations of the Fourth of July holiday justifies the inherent narrative interruption incurred by the shift into a musical number. Significantly, the first image seen after the family leaves their house is that of a solo cornet player in front of the community wind band. Though this display of musicianship is somewhat unlike that found in “Skip to My Lou”—in that the performance takes place in a public setting rather than in the privacy of the nuclear family’s home—the conscious construction of the band as strictly amateur causes the scene to resonate in a similar way. Just as the portrayal of the cornet player in the party scene in *Meet Me in St. Louis* dips into camp in its display of musical amateurism, so too do the overt struggles of this cornet player read as tongue-in-cheek. From the onset of the solo, the player’s effort is immediately noticeable as a bead of sweat trickles down the side of his head and he squints his eyes. He “fluffs” several of his articulations, particularly as his arpeggios descend into the cornet’s lower register.⁴¹ After struggling through the arpeggios, his attempt to trill between D and E quickly fails and instead becomes a trill between D and C#—another common problem for amateur trumpet players. As the cadenza nears its climax and the musical line climbs into an increasingly high register, the player’s various facial contortions again make his toil obvious, particularly as he braces himself for the final high G (see Figure 152). He

⁴¹ To clarify, “fluff” is a term used by brass players to describe a prominent articulation problem encountered by nearly every beginner. It refers to an imprecise point of attack on a note, typically resulting from a confluence of improper tongue placement, poor breath support, and lack of coordination between the articulation and the depression of the proper valve combinations.

overblows the pitch, however, briefly skipping onto the note one partial higher for this fingering (A) before settling back down on the G. Though this cadenza lasts only 26 seconds, the player's amateur status is made obvious both through musical blunders and through visual effort. In addition, rather than deriding what could have been constructed as a comic moment, the gathered community earnestly applauds his performance. In doing so, they in turn perform their own amateurishness by demonstrating their lack of "refined" listening practices. Viewed from a camp perspective, this moment serves as a brief wink to those who recognize the crowd's reaction as exceedingly quaint. Lennie Hayton and Wally Heglin's ensuing arrangement of the "Independence Day" melody for the wind band congruously locates the musical performance within this low camp register.



Figure 152. "Independence Day," screenshot.⁴²

⁴² Screenshot taken from: Mamoulian, *Summer Holiday*, DVD.

Initially, the musical practices of Hayton and Heglin within this brief arrangement seem quite unlike Cutner and Duncan's in their engagement with musical integration. For instance, the woodwind obbligato line above the melody maintains a level of countermelodic activity that was conspicuously absent from "Our Home Town." Additionally, in contrast with the largely monochromatic orchestrational practices in "Our Home Town," Hayton and Heglin utilize the two iterations of the melody as an opportunity to slightly re-orchestrate the melody from the brass in three-part harmony (first iteration) to the trombones in unison (second iteration) (See Figure 162).⁴³ The second iteration also features a thickened texture through the addition of a horn and bassoon countermelody. However, in keeping with this analysis's model for high musical camp, both of the respective arrangements for "Independence Day" and "Our Home Town" remain in the same performative register through their lack of musical material that could prominently distinguish the respective arrangers' musical voices from that of the songwriter. That is, even though the wind band arrangement of "Independence Day" contains a high degree of musical activity surrounding the melody, none of this activity runs counter to the typical material found in the music of, for instance, John Philip Sousa. Hayton and Heglin evoke this particular musical style in order to integrate the band's performance into the scene of collective celebration of an American holiday by the entire community. In terms of narrative progression, nothing occurs during this brief scene that necessitates its presence. Indeed, the number potentially could have transitioned from the Miller family's dispersal from their house directly into the sung choruses of the number without any disruption. The presence of the band, therefore, specifically exists to connect

⁴³ See Appendix 2.

amateur musical performance to expressions of national belonging. As the camera pans out while the band plays, one sees three of the townspeople in a pantomime of Archibald Willard's painting "The Spirit of '76" (ca. 1875)—another camp touch. However, as the number transitions into the portion arranged by Salinger, the sonic landscape shifts drastically and pushes the camp register well beyond that established in the number's opening.

Besides the addition of a male chorus, the most obvious differences in the musical texture in the shift to Salinger's arrangement include the lack of the imitation Sousa wind band march style and the prominent incorporation of the strings. For most of the number, however, the voices dominate the sound mix as the orchestra primarily sustains drone chords. It is not until the final chorus of this number that the orchestral arrangement rises to a fantastical level of performance. Here, Salinger's arrangement engages in a kind of performative, incongruous excess through a variety of factors. First, the horns reach an unprecedented level of prominence within the number as they arpeggiate into their upper register (See Figure 153). Though the conductor's score does not indicate a different dynamic level for the horns, their timbre in this register in combination with the placement of accents on every note of their phrase demonstrate Salinger's desire for this particular line to cut through the texture. Curiously, the orchestration and rhythmic and melodic profiles of portions of this musical statement are reminiscent of the horn calls in the opening of the overture to Richard Wagner's opera *Der fliegende Holländer* (1841). This musical allusion generates an extra layer of incongruity and draws particular attention to the arrangement itself. Indeed, Salinger further asserts his musical voice as he transfers the syncopated arpeggio figure from the horns to the upper strings and

woodwinds (see Figure 154). Here, the rhythmic displacement between the orchestra and voices briefly emphasizes their separate performative spaces. Thus, what was established as a community event has, by the end of the number, transformed into a musical extravaganza, thanks in large part to the drastic transformation of the orchestral accompaniment in relation to the initial wind band introduction. This high camp, non-integrative spectacle is clearly at odds with the carefully constructed musical and social “ordinariness” that largely informs the depiction of Americanness at work in this film.

All men

It's In - de - pen - dence Day, Down the hatch and roll the kegs a - way.

Vns.+Va.+W.W.

Horns

Str.+W.W.

Basses

It's In - de - pen - dence Day Here's good cheer to hol - low legs that say:

Bells+W.W.

Figure 153. "Independence Day," Chorus 3, mm. 1-8.

Here's good cheer to hol - low legs that say: Down the hatch,

Vns.+Va.+W.W.

Bells+W.W.

Horns

Str.+W.W.

No Brass

Here's good luck, Hail, Hail...

+Brass

Figure 154. “Independence Day,” Chorus 3, mm. 7–12.

This discussion of “Our Home Town” and “Independence Day” has continued to explore the connections and contradictions between camp aesthetics, integration, and modes of national belonging as manifested in musical performance. By considering the arrangements of Salinger’s contemporaries as counter-examples, his musical style both in this film and in *Meet Me in St. Louis* is thrown into relief. His particular deployment of high musical camp consistently contradicts the various filmic devices that attempt to

naturalize musical performance within middle-class domesticity, glorification of small-town life, and community-wide celebrations of national holidays. As in *Meet Me in St. Louis*, this element of camp offers critical distance from these cultural tropes. Not only does this critique point to this mode of national belonging as a non-reality, but it also calls into question the socio-political belief system that reinforces this mode. By running against the grain of integration and by pushing the element of camp in these numbers to a higher register, Salinger's arrangements offer another layer of performance that has the potential to subvert such mainstream societal constructions. Additionally, the disruptive presence of musical camp in this context exposes the inherent contradiction that lies within this version of Americanness, in that it purports to be inclusive and yet does so by excluding any who don't fit its highly restrictive model. Analysis of this chapter's final film, *The Toast of New Orleans*, will consider the implications of camp arrangements within a context that connects musical performance to national belonging in a rather different—but nevertheless explicit—manner than *Meet Me in St. Louis* and *Summer Holiday*.

The Toast of New Orleans

Just as the narrative settings of *Meet Me in St. Louis* and *Summer Holiday* attempt to create performances of Americanness via domestic and communal music-making, *The Toast of New Orleans* establishes “indigenous” American music-making within the rural Cajun community of Bayou Minou to serve as a foil within the film's narrative to the operatic repertoire of the Euro-centric New Orleans. However, unlike the previous two films, *The Toast of New Orleans* rejects amateur musicianship within the small town in

favor of the professional opera performances within an urban space. The drama of the film specifically revolves around the musical abilities of Pepe Duvalle (played by Mario Lanza) and traces the development of his singing from a casual avocation in his hometown to opera stardom in New Orleans. This development of an increasingly refined singing technique parallels Pepe's gradual rejection of his crude, "uncivilized" manners and dress and subsequent adoption of the bourgeois social mores of Suzette Micheline (played by Kathryn Grayson) and Jacques Riboudeaux (played by David Niven). The construction of the film forces Pepe to undergo this transformation in order to improve as a singer within the *bel canto* tradition and to be an "acceptable" mate to Suzette. That is, in order to become a member of society-at-large, he must abandon his small-town past both musically and behaviorally, rather than embrace it as the characters in *Meet Me in St. Louis* and *Summer Holiday* do. Pepe's performance of societal—and, by extension, national—belonging is thus inextricably tied to his musical performance. Throughout the film, reminders of Pepe's hometown occur in the form of various reprises of the song "Tina-Lina," most often in off-key, self-accompanied renditions by Pepe's uncle, Nicky Duvalle (played by J. Carroll Naish).⁴⁴ From a narrative standpoint, the song thus becomes a motif of Pepe's internal conflict in deciding to which society he wants to belong. Analysis of Salinger's arrangement of the song's initial appearance, however, reveals that the performance of belonging through the music of Bayou Minou has more in common with musical "complexity" than the narrative suggests.

As seen in the numbers analyzed above, Salinger's particular high camp approach to the arrangement of "Tina-Lina" enters the fantastical realm and dis-integrates the number

⁴⁴ Music by Nicholas Brodsky, lyrics by Sammy Cahn.

from the surrounding narrative. During the film's opening scenes, the viewer is led to understand that the economy of Bayou Minou centers around fishing and that the community is preparing for the yearly festival surrounding a boat blessing ceremony. As the centerpiece of this festival, "Tina-Lina" asserts its importance within the fabric of this community. Pepe's vocal performance within this number immediately follows his impromptu duet with Suzette on Brodsky and Cahn's song "Be My Love"; thus, his status as Bayou Minou's best singer is already established. Unlike the Alonzo and Anna Smith and the faltering cornet players in *Meet Me in St. Louis* and *Summer Holiday*, Pepe does not perform his amateur status through musical discomfort or mistakes. Rather, his musicianship is relationally constructed in opposition to Suzette's operatic pedigree. As described in Chapter 3, "Be My Love" is situated as a counter to the aria "O luce di quest'anima" (from Gaetano Donizetti's opera *Linda di Chamounix*, 1842), which Suzette performs with musicians specifically imported from New Orleans. Significantly, the amateur musicians from Bayou Minou replace these professionals during the performance of "Tina-Lina." This is made obvious through differences in both their physical appearance and in the instruments on which they perform. That is, the professional musicians dress in suits and ties, whereas the local amateur musicians are indistinguishable from the rest of the community in their informal dress (see Figures 155a and b). Likewise, in contrast to the typical orchestral instruments of the professional musicians, the local musicians perform on "folk" instruments such as the accordion and banjo. The integration of the number into the celebration of provincial community thus stems both from its relationship to its musical surroundings and from the visual juxtaposition of the two different ensembles that take part in the musical performances.

Additionally, various markers of musical and choreographic “un-sophistication” appear throughout the number.



Figure 155a. “Be My Love,” screenshot.⁴⁵



Figure 155b. “Tina-Lina,” screenshot.

⁴⁵ This and all other screenshots from *The Toast of New Orleans* are taken from: Taurog, *The Toast of New Orleans*, DVD.

The camp tinge of this number’s musical integration first manifests in the introduction that incorporates monophonic chanting on nonsense syllables and clapped rhythmic doublings of this chant as Pepe and other members of the community walk into the performance space in rhythm with the music (see Figure 156). Indeed, the large crowd claps along through most of the song and gives the impression that it is well known in Bayou Minou, thus diminishing the musical performance as an exceptional occurrence. This use of clapping takes on additional significance when compared to the arrangement as notated in the conductor’s score, in that Salinger’s original arrangement calls for bongos to rhythmically double the chant. The difference is subtle, yet it is plausible that the crowd’s clapping may have been substituted in favor of the percussion so as to add an integrative visual element to the rhythm. The rhythm of this clapping is not difficult, therefore maintaining plausibility within the context of a performance in which “anyone” can participate. Further attempts at the integration of musical performance in this number feature multiple cuts to Nicky as he interrupts the musical form with alternating accordion chords, over which he speaks in rhythm (see Figure 157). The musical simplicity of these acts by the apparent leader of the ensemble seen on stage reinforces the amateur status of the instrumentalists. This particular construction of the number thus both musically and visually integrates the instrumental accompaniment.

Vocal ensemble

La lee loo la lee loo la yip!

Claps

Figure 156. “Tina-Lina,” Introduction.

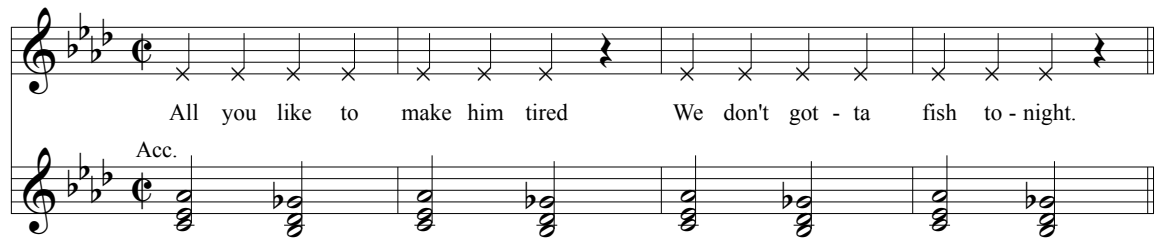


Figure 157. “Tina-Lina,” Accordion interruption 1.

Further naturalization of the performance manifests in the straightforward choreography of Pepe and Tina (played by Rita Moreno) during the first two choruses—they just hold hands, walk around, and sway back and forth in rhythm to the music. As they move in this way, however, the surrounding group of dancers simultaneously executes choreography of greater complexity and coordination. Similarly, as the number progresses, Tina eventually abandons Pepe for a more adept dancing partner in Pierre (played by James Mitchell) and the two perform a complicated, carefully rehearsed routine, thus generating a humorous camp incongruity between Lanza’s status as a non-dancer and the skilled performances that surround him. The number’s high musical camp performance occurs, however, in the ways in which Salinger’s arrangement contradicts the multitude of integrative elements just described.

The orchestral arrangement enters early in the number, though the orchestra is very low in the mix as Lanza sings the two opening choruses. Once Lanza is no longer singing and the number shifts focus to the dancers, however, the lush orchestral texture is immediately apparent and bears a significant sonic disparity to the instrumental forces supposedly accompanying the scene (see Figure 163).⁴⁶ Indeed, Salinger’s arrangement

⁴⁶ See Appendix 2.

immediately begins to perform an orchestrational tour-de-force that includes almost none of the instruments on-stage. For example, he splits the first four-measure melodic phrase into two alternating instrumental groups: the horns and glockenspiel play mm. 1 and 3 of the phrase and the trombones play mm. 2 and 4. This seemingly maximal approach to orchestrational variety permeates all 14 measures of this section before the Nicky's brief accordion interruption. That is, varying instrumental groups and combinations never play more than four continuous measures of the melody. The use of horn, glockenspiel, and trombone has already been noted; further prominent instruments in this section that are not visually present include oboe, bassoon, and three trumpets. Such an orchestrational practice is doubly incongruous, as both the instruments themselves and the sophistication of their constantly varied deployment act in excess of the narrative and visual construction of the ensemble.

As seen in Figure 157, the accordion alternates between Ab and Gb chords during Nicky's brief interjections in the number. The simplicity of this alternation and the sudden reduction of the instrumental texture to the solo accordion and rhythmic spoken voice highlight Salinger's surrounding musical camp. Indeed, Salinger uses the ample brass section in combination with the accordion to draw attention to the four-part harmonization of the melody immediately following the solo accordion interruption (see Figure 158). As is typical of Salinger's style, this serves as a vehicle for the introduction of several extensions to the larger harmonic context. For example, in m. 4 of the example, he harmonizes the melody with members of a Gb¹³ chord, whereas the bass and rhythm instruments form a straightforward Gb triad. He repeats this same harmonization, albeit down a whole-step, in m. 8 of the example. Ninths also liberally pepper the texture

throughout this passage, as in mm. 2, 3, 6, and 7 of the example. Salinger thus specifically thickens the texture surrounding the melodic presentation and increases the perceived lushness of the melody through the juxtaposition of these harmonic practices with the simple chord alternation of the accordion. The camp affect of this gesture arises from the irony of this juxtaposition and consequently highlights the incongruity between the attempted reality of the scene and the blatant non-reality of the music.

Figure 158. "Tina-Lina," Chorus 2, B section.

Figure 158. "Tina-Lina," Chorus 2, B section.

Salinger continues to perform his arranging abilities during Tina and Pierre's dance as he re-orchestrates the melody of the A section yet again in Chorus 3. He places the melody of the first eight measures of this section in the woodwinds, xylophone, and violins and increases the prominence of the resultant piercing tone color by doubling this

melody in the upper octave (see Figure 159). The following four measures of this section also present a performative departure from previous iterations of this musical material. In this case, both the orchestration and the harmonization of the melody change significantly. Here, Salinger conspicuously adds the brass to the melody that, in Chorus 2, is performed by only the woodwinds and strings. In Chorus 2, a lower voice homophonically doubles this section of the melody at primarily consonant intervals of thirds and sixths (see Figure 163, mm. 9–12).⁴⁷ As seen in mm. 10 and 12 of the example, some occasional dissonances of a major seventh, tritones, and a major second do appear. In Chorus 3, however, Salinger adds several more voices to homophonically double the melody and dramatically increases the level of dissonance between these voices (see Figure 160). For instance, the first measure of this melodic segment in Chorus 2 features dyads of a major sixth and a perfect fourth (see Figure 163, m. 9), whereas in the parallel measure of Chorus 3 Salinger alternates between a quartal harmony (F–Bb–Eb) and a C–F–Ab–Bb cluster (see Figure 160, m. 1). These differences occupy relatively small spans of musical time, yet they continue to highlight the ways in which Salinger deploys fantastical arranging practices in the context of this number. Though the analysis has considered only the orchestral arrangement thus far, a similarly high camp approach can be seen in the choral arrangements for the number.⁴⁸

⁴⁷ See Appendix 2.

⁴⁸ Though Salinger is not known as a vocal arranger, neither the film's credits nor the conductor's score indicate a separate vocal arranger any of the numbers in this film. Therefore, this analysis will operate under the assumption that Salinger was, in fact, responsible for the vocal arrangements for this number.

W.W. Xylo
Vns.

Tpts.
Tbn.

pizz. Vlas. Banjo

B.Cl. Bn.

Brass

(Hp.) Hns.

Figure 159. “Tina-Lina,” Chorus 3, A section, mm. 1–8.

Figure 160. “Tina-Lina,” Chorus 3, A section, mm. 9–12.

In keeping with many of the orchestral arranging practices in this number, the choral arrangement primarily enters the high camp register through juxtaposition with “realistic,” integrative elements. As previously argued, the monophonic chant on nonsense syllables that begins the number performs the amateur/“folk” musicianship constructed by the scene’s narrative. This chant returns at several points throughout the arrangement, often as a point of demarcation between larger sections (see form diagram). However, in juxtaposition to the musical simplicity of the chant, the choral arrangement frequently expands into four-part harmonies during the vocal choruses. For example, during the bridge, the chorus sings seventh chords almost continuously in homophony

with Pepe's melody (see Figure 164).⁴⁹ The tag of the number makes the incongruity of this approach to choral arranging with the recurring chant explicit. That is, whereas the women of the chorus double the seventh chords of the woodwinds, strings, and accordion, the men of the chorus simultaneously sing the chant (see Figure 165).⁵⁰ Thus, as the number nears its conclusion, the sonic contradiction of the two disparate vocal performances aurally parallels the larger contradiction between the conscious construction of the number's narrative integration and the musical arranging practices therein. The resultant camp affect can be traced not only to the audible musical details of the arrangement, but also to the way it was constructed in the recording studio, thanks to particularly detailed notes on the conductor's score regarding the use of various takes of the different sections of music.

The prerecording sheet of the conductor's score indicates that the final version of "Tina-Lina" was compiled from approximately 55 different tracks—a stark contrast to the operatic excerpts that appear throughout the film, most of which required only two tracks (orchestra and voice(s)). Indeed, this disparity also applies to the other "non-classical" numbers in the film. For example, "Boom Biddy Boom Boom," the second-most "engineered" number—in terms of the quantity of different tracks spliced together to form the final product—required only 14 tracks. As noted, the conductor's score of "Tina-Lina" includes several hand-written indications regarding the start point of particular tracks and the instrumental/vocal composition of those tracks (see Appendix 1.B). Though these notes do not account for all of the tracks indicated on the prerecording sheet, they nevertheless reveal the complex construction of this number in

⁴⁹ See Appendix 2.

⁵⁰ See Appendix 2.

relation to the other numbers in this film. The disproportionately large number of tracks speaks to the intricacy of Salinger's arrangement and reveals yet another layer of performative excess. This stands in ironic contrast to the film's narrative, in that it is the operatic numbers—not songs like "Tina-Lina"—that are made to seem the most artificial and contrived. Yet, from an arranging and sound engineering standpoint, the opposite is true. Of course, the multitudinous tracks that constitute "Tina-Lina" are combined in such a way that the engineered seams are generally rendered invisible. However, some do reveal themselves in a camp way through notable differences in aural quality. For instance, Tina's brief vocal solo in Chorus 1 sounds significantly different from Pepe's. The pre-recording sheet confirms that this was recorded on a separate track to a playback, rather than live with the orchestra. As a result, this particular snippet sounds distorted in the final mix. A similarly revealing instance of obvious engineering occurs in the B' section of Chorus 4, wherein the horns and accordion play the melody in unison (see Figure 161). In almost all other sections of the number, the accordion is inaudible within the orchestral texture, except during the aforementioned interruptions. Here, however, the score indicates a note to the sound engineer to increase the prominence of the accordion track, resulting in an otherwise unlikely balance between the orchestra and accordion. The aural disparity between this section and others in the number presents further sonic evidence of a layer of the arrangement's complexity that frequently lies below the surface and yet has the potential to reveal further camp disruptions to the number's integration.

Vns.+Vla.

Horns+Accordion

Rhythm

Celli+Bn.+B.Cl.

Bass

(Vns. +Cello)

Figure 161. “Tina-Lina,” Chorus 4, B’ section.

Though tropes of Americanness in *The Toast of New Orleans* manifest in somewhat different ways than *Meet Me in St. Louis* and *Summer Holiday*, the underlying preoccupation with authenticity remains central to the narrative. For instance, even though Pepe is depicted as an unusually gifted singer among his townspeople, he is nevertheless still deliberately positioned as an “ordinary” person, both in his rural

upbringing and in the way in which he views his singing—particularly at the beginning of the film—as an uncultivated expression of his general exuberance. As stated previously, the film presents a linear progression from amateur music making to the “sophistication” of operatic singing alongside parallel changes in social practices. Though these changes ultimately result in the romantic pairing of Pepe and Suzette, the consistently recurring presence of “Tina-Lina” throughout the film suggests that this transformation is truly successful only once Pepe is able to access the authenticity of his past and combine it with the refinement of his new milieu. Thus, by extension, Pepe’s move from the rural obscurity of Bayou Minou into society-at-large in New Orleans additionally signifies his performance of Americanness, in spite of the Euro-centric repertoire of the opera. Because Pepe’s societal and national belonging are so explicitly tied to his musical performances, the multiple layers of incongruity and drastic registral shifts in Salinger’s camp arrangement of “Tina-Lina” subvert the narrative progression and complicate the underlying cultural tropes. In this context, Salinger’s music creates a decidedly unreal and performative effect in a way that extends beyond the dramatic boundaries of the scene. In so doing, it contradicts the various devices used to integrate and naturalize musical performance within the “folk” setting and reveals the contrived nature of the juxtaposition between “Tina-Lina” and the supposedly more sophisticated operatic numbers. Because “Tina-Lina” lies at the center of the construction of Pepe’s musical and social authenticity, the high camp details of its musical arrangement likewise expose this mode of national belonging as a spurious cultural fabrication.

Conclusion

In film, the expansive musical possibilities afforded by pre-recording create many opportunities to integrate musical performance via “ordinariness.” The explicit connections between this carefully constructed mode of music-making and domestic/small town/provincial settings frequently engage with and significantly inform the performances of Americanness in the films considered here. Operating within a model of national belonging in which “anyone” can belong, the films analyzed in this chapter likewise attempt to extend this supposedly egalitarian conceptualization to their respective musical numbers by going through notable lengths to account for and naturalize the inevitable shift in register in the transition between narrative and number. As shown, Salinger’s arranging style does not remain complicit with these constructions but rather draws attention to them through contextual high camp performativity. By entering the register of the fantastical gap, these arrangements call into question the veracity of the larger cultural implications at work in the musical numbers. Through the recognition and analysis of these musical practices, scenes that present depictions of “amateur” musicianship can thus be disrupted to reveal elements that consistently disintegrate the performance. This non-integration of musical numbers brings to light the notion that, in spite of what the films try to depict, national belonging via musical performance is in fact not immediately and easily accessible to “anyone.” Rather, it is granted to only those with access to a level of musical complexity beyond that of the filmic reality. Though Salinger’s arrangements are only one of the many camp factors at work in the performance of these numbers, they provide a hitherto neglected—yet crucial—point of entry into the ways in which musical camp can be deployed to read

against the grain of the surrounding narrative. The following and final chapter of this dissertation will continue to consider musical camp's subversive implications, albeit in the context of filmic constructions of gender.

Appendix 1.A. Form diagrams and lyrics.

“Skip to My Lou” (both versions)

- A Skip, skip, skip to my lou [3x]
Skip to my lou, my darlin’
- B Put on your Sunday go to meetin’
And I’ll take you by the hand
If you will be my dancin’ partner
We will dance to beat the band
So join the promenade
And lead the big parade
And if you don’t get home at all
Your pa will understand
- A (So,) choose your partner, skip to my lou [3x]
Skip to my lou, my darlin’
- A Flies in the buttermilk, shoo shoo shoo [3x]
Skip to my lou, my darlin’
- C I’ll be glad to go with you
So prithee do not tarry
But if I do, it’s up to you
To let me dance with Harry
(Skip to my lou) Charlie
(Skip to my lou) Johnny
(Skip to my lou)
Skip to my lou, my darlin’
- D [whistled melody]
Doot du, du du...[etc.]
Skip to my lou [2x]
- A Lost my partner (skip to my lou) [2x]
Lost my partner (skip!)
Skip to my lou, my darlin’
- A’ I’ll find another one prettier than you [3x]
And go another party
- C (Oh,) I’ll fly away
To a neighboring state
I don’t care what my friends say
We’ll dance and sing ‘till broad daylight
And won’t get home ‘till Wednesday
(Skip to my lou) Thursday
(Skip to my lou) Friday
(Skip to my lou)
- Tag Skip, skip, skip to my lou [2x]
Dahantle-du, dahantle-du, dahantle-du, da da da...[etc.]
Skip to my lou

The following sections of the form correspond to the following tunes:

Intro [Thompson arrangement only]: “Turkey in the Straw” (abbreviated)

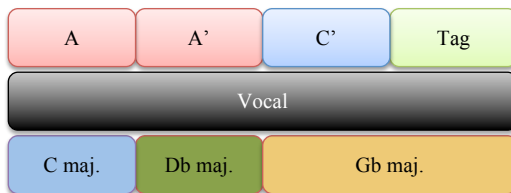
A: “Skip to My Lou”

B: “Kingdom Coming” (a.k.a. “Year of Jubilo”)

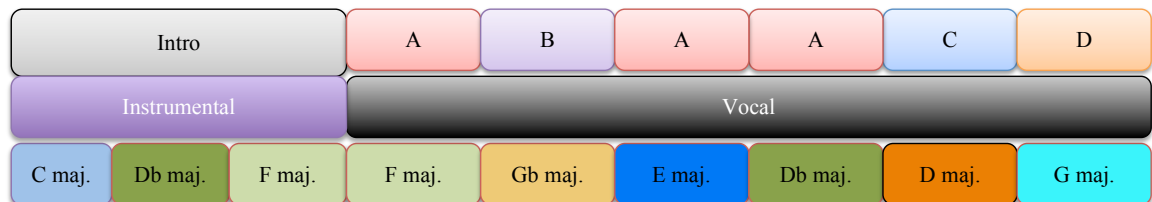
C: “Yankee Doodle”

D: “Turkey in the Straw”

1941 Short version (Martin and Blane)



1944 Film version (Thompson and Salinger)



“Our Home Town”

Chorus 1 [Nat Miller]

A Our town isn't found on the map, though we're part of Connecticut

B There is nothing much to tell you, but our history relates

We've a public school where Daniel Webster used to give debates
 A' [spoken] It's a nice town, [sung] and we don't mean to crow
 Though we owe a lot to it
 B' There was nothing ever done to ever carry off a crown
 No one ever won very much renown
 But it's our home town, it's our home town

Verse

We are the Millers that never became
 [spoken] Millers by trade, we're just Millers by name
 We have a house; it's a typical frame
 [Sung] Life is routine; every day is the same
 [Spoken] And we never worry
 Here, here, what's the hurry?

Verse con't [*musical material in orchestra only—all lyrics spoken unless otherwise noted]

[Essie Miller] Tommie, come back here and drink your milk!
 [Tommie Miller] But Ma, I'm awful full!
 [Nat] Now you mind your mother and drink your milk!
 [Tommie] Alright, but I'm awful full.

Chorus 2 [*see above]

A [Mildred Miller] Arthur, Arthur! Where ya goin' today?
 [Arthur Miller] I won't say.
 [Mildred] Bet I know, just the same.
 I can tell you her initials, I can tell you her name!
 B [Arthur] And you can mind your own business, don't act like such a kid!
 [Mildred] Well, you'd better not rush off till you say goodbye to Uncle Sid.
 A' [Arthur] Hello, Dad!
 [Mildred] Hello, Pa!
 [Nat] Oh Arthur, you'd better not go out.
 Where's your mother, Mildred, is she anywhere about?
 B' [Mildred] Yeah, she's getting lunch for Uncle Sid—we haven't long to wait.
 [Nat] Well, she doesn't have to worry, the train's always late
 [sung] In our home town, in our home town

Verse [*see above]

[Essie] Tommie, don't gulp.
 [Tommie] Can I go out now?
 [Essie] "May I."
 [Tommie] May I, Ma?
 [Essie] Yes, but stay out of that clubhouse you built in the tree.
 [Tommie] The kids next door have one!
 [Essie] Now, do as I tell you.
 [Tommie] Aw gee, I never have any fun.
 [sung] Don't play ball, don't get hurt, don't climb trees, don't fall down.
 If you fall, don't get dirty. [spoken] Aw gee, what a town.
 [Essie] And don't come back in without wiping your feet!
 Don't want you to track up my floors.

And close the back screen; want the house full of flies?

[Nat] Hah, you can't expect a boy to remember to close doors!

[Essie] Why, Nat Miller, you're home too early; lunch isn't quite ready.

[Nat] Well, I thought your brother's packing might need a helping hand:

One that's steady.

[Essie] Why, Nat!

Sid promised me this morning that he was never going to touch another drop.

And in his eyes I could almost see tears.

[Nat] He's said that a lot in the last eighteen years.

[Orchestral transition under the following dialogue]

[Sid enters and clears his throat]

[Essie] Oh, come in, Sid!

[Nat] Just talking about your trip.

[Sid] Oh yes, of course, the trip. Where's Lily?

[Essie] Oh, she's in the dining room fixing you some cookies

In case you get hungry on the train.

[Sid] Oh, that's fine, fine.

Chorus 3 [*see above]

A Am I interrupting you, Lily?

[Lily] Not at all, not at all.

[Sid] Lily...

[Lily] Now Sid, don't, I'm not going to marry you.

B [Sid, sung] If you'll take a fling at marriage, it's for better or for worse.

[Lily, sung] And you'll find it's like the weather, both a blessing and a curse.

A' [Sid] Oh, why won't you marry me?

[Lily] You know why, Sid, I can't forget about you and that woman in New York.

[Sid] But that was eighteen years ago!

B' [Lily] Will you live a better life,

[sung] And help improve our city blocks?

[Sid, sung] Yea, if you'll be the wife

There to mend my socks.

Will you marry me?

[Lily] We'll see Sid, [sung] we'll see.

[Orchestral transition under the following dialogue]

[spoken] These are for you, Sid.

[Sid] Oh...

[Nat] Sid, you'd better hurry, it's almost time for Old Nicholas to arrive at the hack.

[Essie] And lunch is almost ready. Where's Richard, isn't he almost back?

[Sid] Yes, where is Richard? You mean to say that young scoundrel isn't coming home to see me off on my Waterbury Whirl?

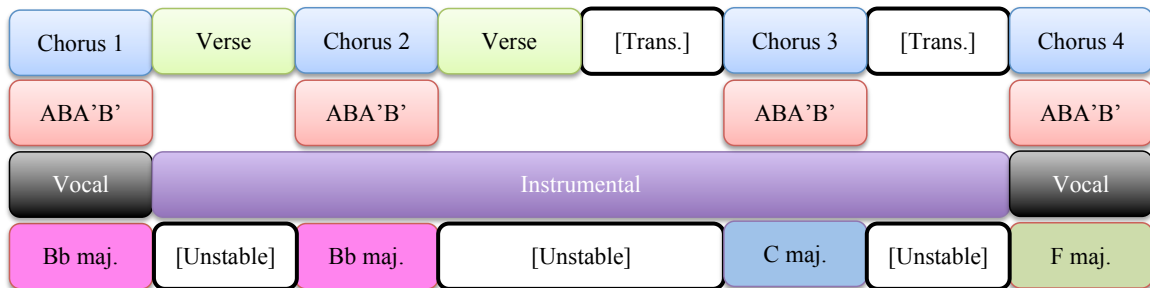
[Nat] Oh, he'll be here alright. He's probably off somewhere with that McComber girl.

Chorus 4

A [Muriel] Our town is the best little town in the state of Connecticut [sip]

B Why, you can drive right through the town and never break a single law

Or, you can stop and share a single soda with a double straw
 A' [Richard, spoken] It's a nice town, I suppose, [sung] but you don't have to crow
 When you show what you owe to it
 B' [spoken] Why, you'll find the town no bigger than the smallest of neighborhoods
 [sung] And if you walk a couple o' blocks, you'll be wandrin' in the woods
 [Muriel] But it's our home town [sip sip]
 [Richard] It's our [sip] home [sip] [pause] [sip sip]



“Independence Day”

Verse 1 [abbreviated]

This is the day for celebration,
 With all the boys,
 Bring on the noise,
 This is the day of declaration
 Sing out the land
 We take the stand that:

Chorus 1

It's Independence Day,
 Down the hatch and rolls the kegs away,
 It's Independence Day,
 Here's good luck to hollow legs that say:
 Down the hatch,
 Here's good luck,
 Hail, hail, hail.

Verse 2

Ev'ry bass and treble
 Join the rebel
 Band.
 This is the day for celebration
 Shoot off the shells,
 Ring out the bells,
 This is the day of declaration
 For ev'ry man
 Freedom began, for

Chorus 2

It's Independence Day,
 Bottom's up and put the beer away
 It's Independence Day,
 Here's good cheer and when you hear us say:
 Bottoms up,
 Here's good cheer,
 Hail, hail, hail.

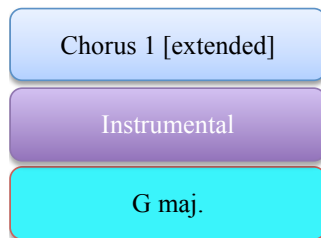
Verse 3

Nothing ever bothers
 Our forefathers'
 Plan.
 If you become a bit unsteady,
 No need to lag,
 Ring up the flag,
 Get out the drum,
 The fife is ready
 To promenade
 In the parade, for

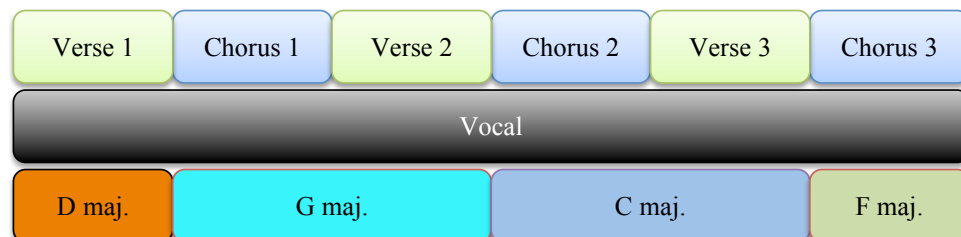
Chorus 3

It's Independence Day,
 Down the hatch and roll the kegs away
 It's Independence Day,
 Here's good cheer to hollow legs that say:
 Down the hatch,
 Here's good luck,
 Hail, hail, hail.

Wind band version



Vocal version



“Tina-Lina”

Introduction

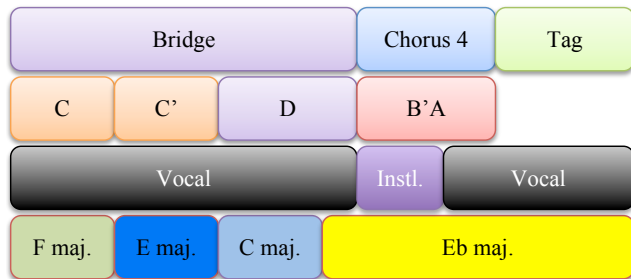
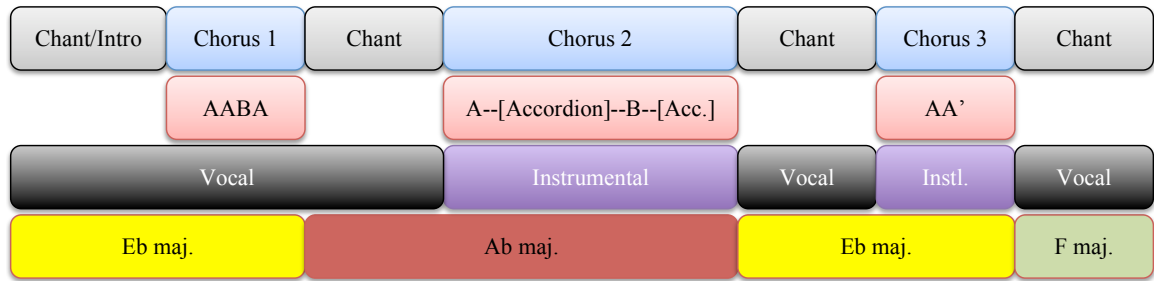
The Tina-Lina
They're getting set to start
The Tina-Lina
Prepare to lose your heart

Chorus

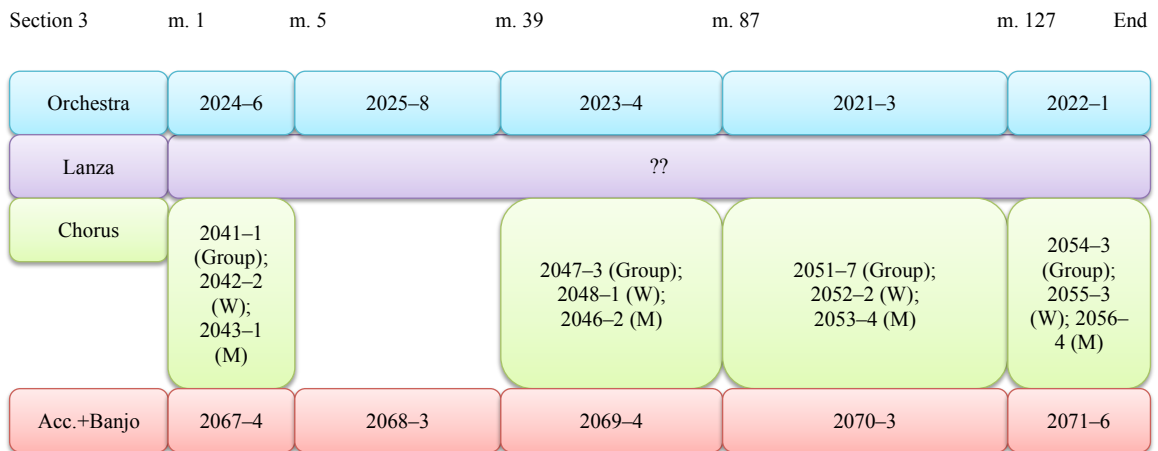
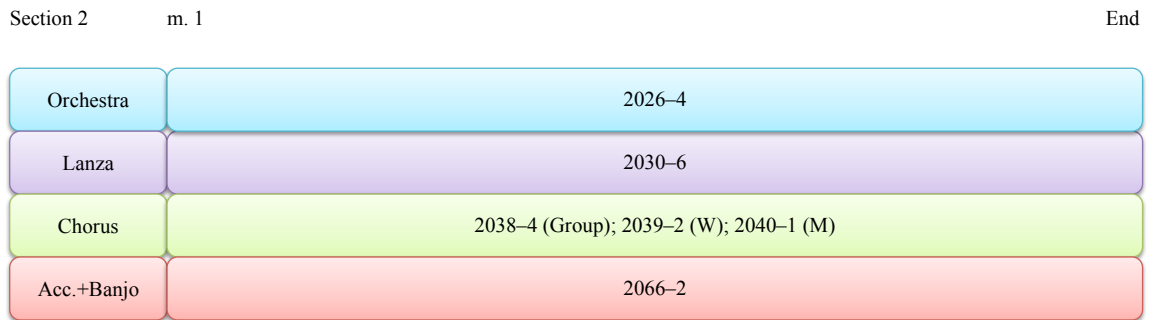
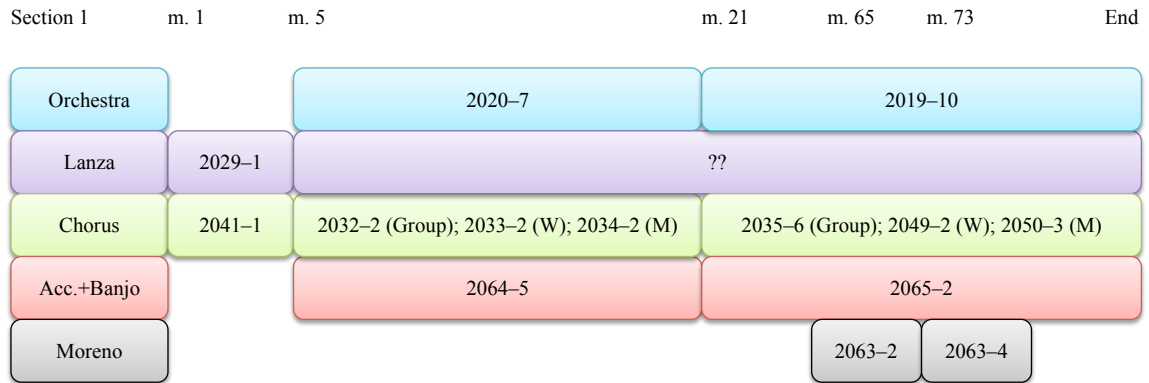
- A When you do the Tina-Lina
All you need 's a concertina
And a bit of dance space on the floor
It's the latest dancing fashion
All it takes is wind and passion
And, of course, that someone you adore
- A It was made, the Tina-Lina
You'll know why, when you have seen her
Dance like no one ever danced before
But, I have to warn you, stranger
When you dance it, you're in danger
You could lose your heart forevermore
- B Is it a lover's dance?
It is, more or less
You simply whirl the girl until she says “yes”
And, it's the one way, it's the fun way to caress
Ah, Tina-Lina, Tina-Lina, [etc.]
- A Once you dance the Tina-Lina
There's no other ballerina
Who will dance you right to heaven's door
And before the dance is ended
You'll achieved what you intended
And she'll care for you forevermore
Tina-Lina, Tina-Lina, [etc.]

Bridge

- C Held fast by her eyes
'Round and 'round you go
'Round and 'round you go
- C' Then, bound for the skies
Off the ground you go
Off the ground you go
'Round and 'round you go
Off the ground you go
- D The Tina-Lina
You never will forget her name
The Tina-Lina
Because you'll never be the same



Appendix 1.B. Conductor's score track diagrams: "Tina-Lina"⁵¹



⁵¹ The conductor's score is divided into three sections. "Section 1" includes the introduction and Chorus 1. "Section 2" includes the second chant and Chorus 2. "Section 3" includes all material from the third chant through the end of the number.

Appendix 2. Extended score examples.

The image displays two systems of musical notation for an extended score. The first system includes staves for Picc. Fl., Ob. Cl., Hns. Dr., 3 Tpts., Trb., Tuba, +B.D., and Cymb. The second system continues the notation for the same instruments. The notation is in 2/4 time and features various musical elements such as melodic lines, chords, and percussion patterns.

System 1:

- Picc. Fl.:** Melodic line with a trill in the first measure.
- Ob. Cl.:** Melodic line with a trill in the first measure.
- Hns. Dr.:** Bass line with chords and rests.
- 3 Tpts.:** Treble line with chords and rests.
- Trb.:** Bass line with chords and rests.
- Tuba:** Bass line with chords and rests.
- +B.D. Cymb.:** Percussion line with chords and rests.

System 2:

- Picc. Fl.:** Melodic line with a trill in the first measure.
- Ob. Cl.:** Melodic line with a trill in the first measure.
- Hns. Dr.:** Bass line with chords and rests.
- 3 Tpts.:** Treble line with chords and rests.
- Trb.:** Bass line with chords and rests.
- Tuba:** Bass line with chords and rests.
- +B.D. Cymb.:** Percussion line with chords and rests.

The image displays two systems of musical notation for a community wind band. Each system consists of four staves. The top staff is for the Flute (Fl.), the second for the Trumpet (Tpt.), the third for the Trombone (Trbs.), and the fourth for the Horn and Bassoon (Hn. Bn.). The music is written in G major (one sharp) and 4/4 time. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like accents (>). The bottom staff of the second system features a double bar line at the end, indicating the conclusion of the piece.

Figure 162. “Independence Day,” community wind band version.

Vlns.+Fls.

Horns+Glock.

Tbns.

Violas

Bns.+Celli

8va

Brass+Accordions

Banjo+Harp

Cello+B. Clar.

+W.W.

+Hn.+Bn.

con 8va

Fls. 8va alto

Ob.+Vns+Acc. loco
Horns+Trbs. 8va basso

Trpts.

Va.

Bns.

Bn.+Celli

Vn.+W.W.

Acc.+Trpts. 8va basso

Trbs.

Va.+Rhythm

Cello+Bn.

Figure 163. “Tina-Lina,” Chorus 2, A section.

Pepe

Held fast by her eyes, 'round and 'round you go,

Chorus

Ooh _____

'round and 'round you go.

Then bound for the

skies, off the ground you go, off the ground you go. _____

Ooh _____

'round and 'round you go, off the ground you go. _____

The Ti - na Li - na, You nev - er will for - get her name. _____

The musical score for the bridge of "Tina-Lina" is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains six measures of music. The vocal line (treble clef) has the lyrics: "The Ti - na Li - na, Be - cause you'll nev - er be the". The piano accompaniment (bass clef) consists of chords and arpeggios. The second system contains four measures. The vocal line has the lyrics: "same." and "Ah". The piano accompaniment consists of sustained chords.

Figure 164. "Tina-Lina," Bridge. Vocal parts only.

Mysterioso

Lanza

mf Ah...

Women

mf Oo...

Men

mf La lee loo la lee loo la yip! La lee loo

Vns.+WW.+ Acc.

mf Hns.

Bongos

mf Timp.

Bn.+Hp.+pizz. Cello

+Brass

Strings

Bn.

B. Cl.

Vlc.+B.+Timp.+Bongos

Lanza

mf Ah...

Women

mf Oo...

Men

mf la lee loo la yip! La lee loo la lee loo

+WW.

+Brass

Vns.

Hns.+Trbs.+Acc.

The musical score is for a piece titled "Tina-Lina," Tag. It is written in B-flat major and 4/4 time. The score is divided into two systems.

System 1:

- Vocal 1:** Lyrics: "la yip! La lee loo la lee loo la". The melody starts on a whole note, followed by a triplet of eighth notes.
- Vocal 2:** Lyrics: "la yip! La lee loo la lee loo la". The melody is similar to Vocal 1 but with different phrasing.
- Instrumental:**
 - Clarinet and Bassoon (Cls.+ Bn.):** Play a rhythmic pattern of eighth notes.
 - Trumpets (+Trpts.):** Play a series of chords.
 - Timpani (Timp.):** Play a series of chords.
 - Bongos:** Play a series of chords.

System 2:

- Vocal 1:** Lyrics: "Ti - na Li - Na!". The melody starts on a whole note, followed by a series of eighth notes.
- Vocal 2:** Lyrics: "Ti - na Li - Na!". The melody is similar to Vocal 1 but with different phrasing.
- Instrumental:**
 - Clarinet and Bassoon (Cls.+ Bn.):** Play a series of chords.
 - Trumpets (+Trpts.):** Play a series of chords.
 - Timpani (Timp.):** Play a series of chords.
 - Bongos:** Play a series of chords.
 - Xylophone and Clarinet (+Xyl.+Clar.):** Play a series of chords.
 - Harmonica (Hp.):** Play a series of chords.

Figure 165. "Tina-Lina," Tag.

5. “Tunes Under Tunes”: Ballad–Dance Arrangements as Subversive Texts

In describing Conrad Salinger’s approach to ballad arranging, Saul Chaplin offers the following statement: “He [Salinger] composed tunes under tunes that were not obtrusive but like a soft layer under these ballads.”¹ Though superficially generic, Chaplin’s choice of words can be read as a pithy encapsulation of the musical space inhabited by Salinger—“tunes *under* tunes.” For his music to be “underneath” that of the songwriter implies an unequal power dynamic in which the songwriter’s tune reigns supreme; yet, the preceding chapters have all demonstrated ways in which his arrangements resist this structure. “Under” might thus be revised to signify the way in which Salinger’s arrangements grant access to a subterranean set of values and power structures that have the potential as such to coincide with, counter, or intricately weave around the surface world inhabited by the song itself and the narrative in which it is situated. Whereas the previous chapter explored a related phenomenon in the context of American national identity, here the analysis explicitly considers the ballad genre, in which—as noted throughout this dissertation—Salinger was considered the undisputed expert among Hollywood arrangers. More specifically, this chapter considers those numbers that begin with a sung ballad and transition to a balletic dance between the male and female protagonists in a given film. In utilizing this dissertation’s model of high musical camp—in particular its connection to Salinger’s lush style—this inquiry will more fully demonstrate the ways in which the particular qualities of Salinger’s music grant access to

¹ Quoted in “Salinger,” *This Way Out* radio documentary, produced by Steve Paley (Los Angeles, Dec. 18–25, 2000).

alternate, potentially subversive readings of numbers that otherwise reinforce heterosexist narratives and gender binaries.

The “Marriage Trope” and the Performance of Gender

As particularly explored by Raymond Knapp and Rick Altman, the structure of many musicals is such that the narrative and the numbers situated therein inevitably propel the initially separated protagonists to pair with each other in what is referred to as the “marriage trope.”² In a larger sense, Knapp explains, marriage in musicals “stand[s] allegorically for the resolution of seemingly incompatible peoples or ideas into a stabilized partnership.”³ This well-worn concept brings to light a potentially fruitful paradox in the case of Salinger’s career, in that a gay man’s music was considered highly desirable for the very genre most explicitly tied to heterosexist narrative structures: the ballad. Salinger’s further distinction as an especially skilled arranger of the dance sequences that sometimes accompany such ballads intensifies this paradox, particularly since dance in musicals is often interpreted as a visual representation of sexual desire and eventual compatibility. Richard Dyer summarizes this role of dances in musicals as “expressions of what being happy within heterosexuality would feel like” and explains that “they [dances] move from the pleasures of mutuality to a construction of heterosexuality as [. . .] ‘eroticised power difference’.”⁴ How, then, to reconcile the

² Raymond Knapp, *The American Musical and the Formation of National Identity* (Princeton: Princeton University Press, 2005).

Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton: Princeton University Press, 2006).

Rick Altman, *The American Film Musical* (Bloomington: Indiana University Press, 1987).

³ Knapp, *Personal Identity*, p. 10.

⁴ Richard Dyer, “‘I seem to find the happiness I seek’: Heterosexuality and Dance in the Musical,” in

tension between such structurally heterosexual dance numbers and Salinger's queer/camp musical practices? Alternately, how is the tendency to read ballad–dance combinations as narratively “straight” affected by the potential to read Salinger's musical practices in a queer/camp manner?

One suggestion, though unsatisfying, is simply that Salinger viewed the manifestation of desire in such numbers as unfettered to a specifically heterosexual narrative agenda.⁵ In this reading, his approach to musical arrangements exists in relatively complicit and uncomplicated service to the portrayal of gender binaries. Here, the previously described tension is perhaps too tidily resolved by equating Salinger's own experiences of desire with those of the characters within a film. What such a reading crucially lacks is a means to address his marginalized position within heterosexual hegemony. The consequent exclusion of a camp reading is related to the common misperception that camp does not take its subject matter seriously in any manner. The reality, as Jack Babuscio notes, is rather the opposite: “The ‘serious’ is, in fact, crucial to camp. Though camp mocks the solemnities of our culture, it never totally discards the seriousness of a thing or individual.”⁶ Similarly, Judith Peraino observes that camp “blends seriousness with irony,” a claim further supplemented by Scott Long's notion that “camp plays with notions of seriousness and absurdity not to deny them but to redefine them.”⁷ Thus, camp in fact offers a very compelling way in which to read Salinger's ballad–dance

Dance, Gender and Culture, ed. Helen Thomas (London: Macmillan Press, 1993), p. 64.

⁵ Peter Fitzgerald, personal communication with the author (July 2012).

⁶ Jack Babuscio, “The Cinema of Camp (aka Camp and the Gay Sensibility),” in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. Fabio Cleto (Ann Arbor, MI: University of Michigan Press, 1999), p. 127.

⁷ Judith Peraino, *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to “Hedwig”* (Berkeley: University of California Press, 2006), p. 122.

Scott Long, “The Loneliness of Camp,” in *Camp Grounds: Style and Homosexuality*, ed. David Bergman, (Amherst: University of Massachusetts Press, 1993), p. 80.

arrangements that accounts for any personal connection he may have had, however serious, to the expression of desire in these numbers while simultaneously acknowledging his position outside the heterosexist power structures on display. It should be noted that this chapter's analysis is not to interrogate Salinger's personal relationship with the subject matter of the films on which he worked, however hermeneutically tempting that may be. Rather, it seeks to offer, to borrow Eve Sedgwick's phrase, a "more spacious angle of view" with which to approach the musical numbers he arranged and, in turn, a means to read these arrangements against the grain of the narrative.⁸

In establishing ballad–dance numbers as critical points of inquiry into the role of musical arrangements in disrupting constructions of heteronormativity, it is important to more explicitly consider the theoretical position of the component parts—song and partner dancing—in relation to the performance of gender. For example, Suzanne Cusick claims that "one key element to the usefulness of Song as a medium for the performance of gender and sex is the relation of Song to the borders of the body: all voices, but especially singing voices, perform the borders of the body."⁹ A sung performance by a character on-screen is thus not merely a heightened expression of emotion, but also a means of performing that character's gendered and sexed body in a way that complies with both theatrical and sexual conventions. To cite Cusick again, music is a "functional tool of culture" which, in this context, signals the value of heterosexual desire to the

⁸ Eve Kosofsky Sedgwick, *The Epistemology of the Closet* (Berkeley: University of California Press, 1990), p. 156.

⁹ Suzanne Cusick, "On Musical Performances of Gender and Sex," in *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley (Zürich and Los Angeles: Carciofoli Verlagshaus, 1999), p. 29.

structural integrity of the musical.¹⁰ Musical numbers, particularly ballads, articulate the position of the protagonist couple within this structure and its attendant power relations. Ballads carry a special significance in this analysis not just because they were Salinger's specialty, but also because their performances in film musicals tend to eschew the visual spectacle found in more upbeat song genres. Performance as such is thus partially obscured in favor of the lyrical and emotional content of the song, though the act of singing nevertheless retains its potency, even when a sung chorus functions as a prelude to the dance portion of the number.

If song and the singing voice can be read as performances of gender, the move to a brief discussion of dance necessitates a return to Judith Butler's concept—first explicitly engaged in Chapter 2—of gender as a “stylized repetition of acts.”¹¹ Dance, as a series of carefully choreographed, affected movements, very closely embodies the “hyperbolic exhibitions of ‘the natural’” of which Butler speaks in relation to “a subtle and politically enforced performativity.”¹² The notion of these performative acts as political is crucial to understanding dance as more than just a spectacular display of heterosexuality, since the dance portion of a ballad–dance number dramatically increases the possibilities for the privileging of performance as such. The consequent exaggeration of gender roles, as Raymond Knapp indicates, “slid[es] easily into camp but not necessarily so.”¹³ Camp, in

¹⁰ Cusick, “Gender and Sex,” p. 42.

¹¹ Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990), p. 179.

¹² Butler, *Gender Trouble*, p. 187.

¹³ Knapp, *Personal Identity*, p. 206.

these readings, thus highlights the artificiality of performances of gender normativity, of which ballad–dance numbers are prime venues.¹⁴

However, to cease the inquiry here and declare all such numbers camp is to essentialize their musical content and thus ignore the agency of an arranger such as Salinger. As established in previous chapters, his stylized embellishments open the possibility of a new interpretive space by creating a unique sonic spectacle, often in the midst of a visual spectacle. Crucially, his music is at its most spectacular within dance sequences, a fact that was not lost on his contemporaries. In a sense, dance arrangements are Salinger’s primary opportunity for a musical “star turn.” Just as an audience member familiar with Fred Astaire, Cyd Charisse, or Gene Kelly waits for the dance numbers to see their particular skills on display, so too might someone familiar with Salinger’s stylistic tendencies anticipate the dance arrangements for instrumental flights of fancy that are generally unavailable in most vocal numbers. Indeed, in the cases of the aforementioned performers—all considered better dancers than singers—the opening ballad often primarily functions as an obligatory introduction to that which is more keenly anticipated by the audience: the dance. This disparity in performance is particularly prominent in Charisse’s numbers, as she always lip-synched to someone else’s voice dub.¹⁵ Salinger’s star turn thus occurs simultaneously with—though in a

¹⁴ For more on the complex relationship of gender performance and dance in the American musical, in particular the (re)definition of “masculinity” therein, see e.g.: Steven Cohan, “‘Feminizing’ the Song and Dance Man,” in *Screening the Male, Exploring Masculinities in Hollywood Cinema*, ed. Steven Cohan and Ina Rae Hark (New York: Routledge, 1993). Kelly Kessler, *Destabilizing the Hollywood Musical: Music, Masculinity, and Mayhem* (New York: Palgrave Macmillan, 2010). Steve Neale, “Masculinity As Spectacle: Reflections on Men and Mainstream Cinema,” in *Screening the Male, Exploring Masculinities in Hollywood Cinema*, ed. Steven Cohan and Ina Rae Hark (New York: Routledge, 1993), pp. 9–20.

¹⁵ For an excellent discussion of the issue of lip-synching in film, particularly as it relates to constructions

different register than—the star turn of the dancers. As will be seen in the analysis of individual numbers, Salinger's arrangements complement the choreography but, crucially, are not slavishly bound to it, instead offering multiple opportunities for his performance to take on an identity of its own.

This simultaneity of performances within ballad–dance numbers can be summarized thus: First, the characters' act of singing functions as an initial establishment of their gendered and sexed bodies within the heterosexual economy of the narrative. Similarly, during this phase, Salinger's arrangement begins to establish its own performative presence, though the level of orchestral extravagance is often quite tame in relation to the following dance. As the characters begin to dance, they enter into a new register, wherein their performance of heterosexual roles takes on a particularly explicit connection to their bodies moving in space. Whereas song performs the borders of gendered and sexed bodies, dance makes a spectacle of those bodies, particularly when the known abilities of a performer and the conventions of the genre give rise to a certain set of expectations surrounding the performance of that dance. Though these dancing bodies have the potential to reveal the constructed nature of gender binaries, the fact remains that it is these same bodies that inevitably progress through heterosexist narratives. While Salinger's music is obviously related to the narrative of a film, it is nevertheless not inherently bound to the narrative's power structures. When fully exploiting the possibilities of their own performativity during the dance section of a given number, then, Salinger's arrangements can offer inroads to alternate structures by rendering the on-screen bodies as musical objects.

of gender, see: Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988), pp. ??.

By “musical objects,” this analysis does not mean to imply that dancers, their movements, and the ways in which their dance functions within the narrative of the film as a whole are somehow reduced to a series of musical notes and gestures. Rather, the concept is that the characters are temporarily emancipated from the exclusively bodily presence that their dance emphasizes and are instead brought under the purview of the values and sensibilities embodied by musical camp. In other words, in this reading, Salinger’s performance has the potential to exist in a tension with—and occasionally eclipse—the performance of the dancers. As a result, Salinger’s musical contributions add a critical additional layer to a number that may already grapple with its dual functions as a plot device and a star dance performance. While such a reading obviously biases the musical aspects of numbers, its capacity for generating new readings of these numbers in ways that contradict and complicate the visuals is nevertheless compelling. As previously stated, Salinger’s music interacts with the narrative and the actions therein in many ways but is not predetermined by them. Thus, no matter how “straight” the physical performance of a dance may be, there is still the possibility for musical disruption of the marriage trope.

The notion that a performance of an arranging style can even begin to exist in a productive tension with the more easily observable performance of dance is related to the salient aspect of camp that brings heightened attention to that which is marginalized. In the case of ballad–dance numbers, Salinger might be considered a marginal figure in a number of ways, including his status as arranger, rather than songwriter, and his previously mentioned position as a gay person working within a genre that privileges heterosexist narratives. Additionally, the tendency for film reviews and other popular

criticism to view music as ultimately subservient to the dance itself serves to further marginalize his contributions. However, as previously emphasized, this marginality allows for readings of Salinger's music that lie outside heteronormativity, just as his freedom from the public scrutiny endured by the film industry's stars and directors afforded him opportunities for a relatively uncloseted lifestyle on the MGM lot. Thus, by reading Salinger as a camp figure, his marginality is celebrated. This is not to deny the very harsh realities he faced off—and sometimes on—the lot, but rather to frame his queerness in a constructive manner, in opposition to the more typical accounts of his career that simply point to his gayness as an element of tragedy in his life.¹⁶

In considering the usefulness of camp as a means of appreciating Salinger as a marginal figure, it is also worthwhile to return to the concept of “passing” as it relates to musical camp. As suggested in Chapter 3, this relationship is perhaps most productive when applied to Salinger's act of making popular music “pass” as art music. Though certainly present elsewhere in his output, nowhere is this more prominent than in his ballad–dance arrangements. Indeed, dance numbers by their very nature promote orchestral development and inventiveness as means to sustain musical interest over a period of several minutes. However, Salinger's unique ability to create a particularly lush orchestral texture within these arrangements lent them an aura of sophistication that led his contemporaries to consistently cite his formal musical training in France as a key asset.¹⁷ The importance of this, however, is not that Salinger actually used musical language that was concretely “French” or highly academic in nature, but that his efforts

¹⁶ See Conrad Salinger Biography Appendix.

¹⁷ See Conrad Salinger Biography Appendix.

were *perceived* as such.¹⁸ Whatever Salinger's actual artistic pretensions, his music can be read as an act, a kind of "putting on" that more than matches the attempts of various MGM dancers—whose numbers he arranged—to elevate the status of dance in the American film musical. This is not to deny the very high level of well-trained skill that Salinger brought to these numbers. On the contrary, this analysis seeks to highlight the incongruity between the frequently modest aspirations of a particular song and the flamboyant, fanciful grandiosity accorded to it by Salinger's arrangement.

Musical camp, then, offers multiple modes of inquiry into the selected ballad–dance numbers. Primarily, this investigation will continue to follow the musical–analytical models established previously in this dissertation for identifying harmonic, contrapuntal, and orchestrational devices that mark Salinger's stylistic presence. However, rather than simply identifying musical camp gestures and considering their significance as such, this analysis goes another step further by demonstrating the new readings of the numbers made possible by the presence of musical camp. In each case, the study will seek to determine the ways in which Salinger's arrangements and the rendering of characters as musical objects blur gender binaries and subvert the heterosexist power structures depicted on-screen. For the sake of a certain degree of consistency, and because they include some of MGM's most significant dance stars during Salinger's time there, the analysis is largely limited to numbers from his mature period that feature some combination of actors/dancers Cyd Charisse, Lucille Bremer, Gene Kelly, Fred Astaire, Ginger Rogers, and Leslie Caron.

¹⁸ Indeed, as investigated in Chapter 1, many of Salinger's musical practices in Hollywood are much more easily traceable to his work on Broadway.

Salinger's Ballad–Dance Arrangements

Though Salinger does have some skilled dance arrangements from his early Hollywood period, his mature period marks a time in his career when he took a decidedly bolder, more expansive approach in creating a lush texture for ballad–dance numbers. One of the first films to widely feature this approach is *Ziegfeld Follies* (Minnelli et al., 1946), for which Salinger wrote a majority of the arrangements.¹⁹ Of primary concern here is his arrangement of Harry Warren and Arthur Freed's song "This Heart of Mine," first considered in Chapter 1 as an example of Salinger's mature lush style. Here, the analysis will more fully determine the implications of the particular deployment of this style when read as musical camp. On its introductory title card, the scene is described as "a dance story," the concept of which was generated by choreographer Robert Alton. As with the other Astaire–Bremer number in the film ("Limehouse Blues," by Philip Braham and Douglas Furber), this scene is played out entirely in pantomime. As briefly described in Chapter 1, the scene depicts the efforts of Fred Astaire's character (hereafter "Astaire") to steal jewelry from Lucille Bremer's character (hereafter "Bremer") during a ball which he has entered under false pretenses. Astaire initially attempts to gain Bremer's trust by dancing a waltz with her among the other guests. They subsequently move to the exterior of the ballroom, where she remains largely indifferent toward him, prompting him to intensify his pursuit by introducing the first vocal sounds in the scene as he sings "This Heart of Mine" and thus begins the number proper. By the end of the sung chorus,

¹⁹ Other arrangers on this film included Kay Thompson and Roger Edens. The following people acted at least as orchestrators, and probably as arrangers as well, in some capacity: Ted Duncan; Robert Franklyn; Wally Heglin; Calvin Jackson; Paul Marquardt. Vincente Minnelli et al., dir., *Ziegfeld Follies* (Originally released by Metro-Goldwyn-Mayer, 1946. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *Ziegfeld Follies*, conductor's score, 1946 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

Bremer appears to believe that Astaire's romantic attention is sincere and proceeds to dance with him over the following four choruses.²⁰ They eventually make their way back into the original ballroom, where their dance ends and Astaire steals Bremer's bracelet while kissing her. As they prepare to part ways, Bremer reveals that she is savvy to Astaire's scheming by giving him her necklace in addition. Initially dejected and guilt-ridden, Astaire starts to walk away before realizing that the gesture was one of genuine romantic attraction. He turns around, joyous, and Bremer flies into his arms for one final kiss as the scene reaches its conclusion.

Throughout the scene, Astaire is constructed in a position of power over Bremer, a position that is particularly reinforced by his ability to voice desire through song while she remains mute throughout. His capacity to sing grants him a musical agency and control over the sonic environment that is denied her. By initiating and performing the entirety of the song, Astaire is additionally constructed as the primary vehicle for establishing an "active"/male and "passive"/female gender binary. Even when Bremer joins him in the dance, Astaire's dancing is nevertheless granted status as a goal-oriented activity, whereas hers is depicted as acquiescence to his advances. In a choreographic sense, her performance seems to function largely as a vehicle for the playing-out of Astaire's desires, but not her own. Astaire clearly puts on an act, yet he uses his performer status as a means to manipulate Bremer, rather than appearing as an object of desire for her. The scene's final twist, while it seemingly restores some power to Bremer, can easily be read as a reinforcement of Astaire's position instead, in that he suffers no

²⁰ Cf. Chapter 1, Appendix 2 for form diagram and lyrics.

consequences for his dishonesty. The end of the scene also serves to equate Astaire's desire for material objects with his supposedly now real desire for Bremer.

Clearly, the narrative of this sequence and the use of song therein both serve to reinforce a gender binary with an unequal power dynamic. What role, then, does Salinger's arrangement play? Though music accompanies the entire scene, this analysis considers only the number proper of "This Heart of Mine," which begins roughly four minutes into the scene. As stated previously, a majority of Salinger's ballad-dance arrangements feature a comparatively subdued texture during the sung portion, with a much more adventurous use of the orchestra during the dance. Such is the case here, as Salinger's arrangement does little to get in the way or assert itself during Astaire's sung chorus. As is typical of many of Astaire's ballads, his delivery is very sensitive and intimate—qualities that are matched in the arrangement. Despite this modest beginning, however, the following dance choruses display Salinger's significant transformative abilities with the songwriter's original musical material. As stated, his approach to this musical transformation is a key aspect of his style, in that it draws attention to itself as a performative act, rather than as a mere accompaniment to the dancers.

Indeed, one of the more striking features of this arrangement is the way in which Salinger's musical extravagance often reveals an inner expressive mode of the characters that the choreography does not directly disclose. Consider, for instance, the passage cited in Chapter 1 as an example of his characteristic use of a countermelody in the mid-upper register horns.²¹ To briefly recap its basic musical features, this section places the melody in unison octaves in the upper strings with countermelodic material in both the

²¹ Cf. Chapter 1, Appendix 1, Figure 35.

woodwinds and the horns, with occasional supplementation by the rest of the brass section. As previously emphasized, however, the timbre of the horns in this particular register grants their countermelody sonic prominence over both the woodwinds and the melody itself. Additionally, this section shifts to 4/4 time, in contrast to the breezier cut time of the previous choruses. This cuts the tempo in half, causing the melody to unfold at a very slow pace. Salinger takes advantage of this, however, by introducing a great deal of rhythmic activity in the countermelodies. In this way, the countermelodic activity in the horns, in particular, dominates the entire texture of the first A section through both timbral and rhythmic distinction from its surroundings. Salinger does not cease his orchestral excess here, however. In the immediately ensuing B section, he transfers the melody to the horns and features highly active countermelodic material in the upper strings and woodwinds (see Figure 173).²² Once again, Salinger employs a variety of devices to knowingly highlight his stylized contribution. For example, he consistently uses sweeping melodic gestures that cover a wide ambitus and that have a constantly varied rhythmic profile. Additionally, Salinger generates musical interest through a judicious mix of scalar and arpeggiating figures and through occasional cross-rhythms, as in mm. 2 and 4 of the example. As in the A section, his arranging style introduces a definitively excessive quality to the musical texture. Significantly, though they do not necessarily warrant further musical examples, the second A section and concluding C section of this chorus maintain this same highly lush approach. As with many other Salinger arrangements, Warren's melody nearly becomes an afterthought in this context and acts merely as a skeleton around which Salinger weaves his musical voice, thus

²² See Appendix 1.

privileging his performative style over the basic content of the song. This camp approach pushes at the boundaries of the “acceptable” role of an arranger, and the resulting tensions between original song and arrangement generate a vitality that constantly propels the music forward, in spite of the slower tempo.

The musical passages just described correspond to the point in this number where Astaire and Bremer dance on a platform with a series of conveyor belts (See Figure 166). In the midst of this musical flamboyance, however, the choreography is incongruously stilted. That is, whereas Salinger’s high degree of musical activity would seem to suggest a similarly extravagant dance performance, the choreography instead initially calls for Bremer to remain stationary on the conveyor belt while making only some slow-moving arm gestures. Similarly, Astaire’s choreography is largely limited to him moving to a position alongside the conveyor belt, striking a held pose until Bremer passes by, and then moving to a new position to repeat the process. He eventually joins her on the conveyor belt, though once again their movements are generally languorous and affected. Matthew Tinckom also finds significance in this same moment, commenting that “the camp engagement with the technologies of modernity [. . .] intrude[s] in a seldom-witnessed fashion whereby the dancer’s [sic] bodies, usually the site of boundless energies and delight, become robotic and clumsy.”²³ Crucially, the very “boundless energies and delight” that are conspicuously missing from the dancers’ performance can be found instead in Salinger’s music. In a sense, the excesses of his arrangement recuperate the visual lack and, in so doing, demonstrate the potency of his performative abilities. Moreover, Salinger’s agency is highlighted when one considers the fact that he

²³ Matthew Tinckom, *Working Like a Homosexual: Camp, Capital, and Cinema* (Durham: Duke University Press, 2002), p. 56.

completed this portion of the arrangement before the number was shot and thus would have been in close collaboration with at least Alton, if not Astaire and Bremer as well. It is significant, then, that he wrote a particularly extravagant section of music for a portion of the number which he knew was going to make rather unusually static use of Astaire's and Bremer's dancing bodies.

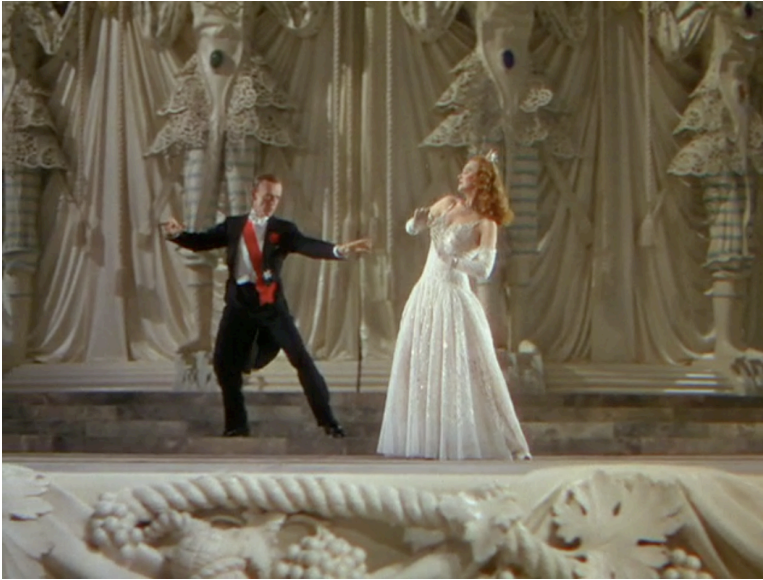


Figure 166. “This Heart of Mine,” screenshot.²⁴

Unlike many of the ballad–dance numbers Salinger arranged, only a portion of “This Heart of Mine” was filmed to the pre-recorded arrangement heard in the final film. Indeed, the conductor's scores reveal that the music accompanying about the final four minutes of the number seems to have been completed and recorded shortly after the number was filmed.²⁵ While this part of the number does not contain as many brazen musical statements as the section previously described, it does demonstrate Salinger's

²⁴ This and all other screenshots from *Ziegfeld Follies* are taken from: Minnelli, *Ziegfeld Follies*, DVD.

²⁵ The following is a summary of the timeline of this number's creation from a musical standpoint:
 June 2, 1944: Choruses 1–3 recorded (approximately the first four minutes of the number).
 June 8, 1944: Filming begins and lasts for ten days.
 June 18, 1944: Choruses 4–6 recorded (approximately the final four minutes of the number).
 April 28, 1945: Chorus 6 and final Interlude revised. No recording date available.

continued efforts to expand upon the actions on-screen and to offer an outlet for the characters' interior feelings through his own musical statement. For instance, during the latter half of the Chorus 5, the shell that contains the ballroom space re-opens as the assemblage of trees and anonymous couples begin to leave the frame and Astaire and Bremer make their way back to their initial meeting place (see Figure 167). This moment serves as a visual cue that the dance duet is approaching its conclusion and that, consequently, the initial plot set-up of the number will be resolved in some fashion. At this point, Bremer still has not openly disclosed her awareness of Astaire's deception. However, Salinger's consistent deployment of his characteristically lush musical devices creates an expressive undercurrent that perhaps reflects her growing anticipation of what will follow. This lushness most obviously appears in the use of a tenor-register melody in the trombones and horns and an upper-register harmonized countermelody in the strings and woodwinds in the second A section (see Figure 174).²⁶ Throughout this passage, Salinger's harmonization of this countermelody consistently employs a number of bold dissonances against Warren's harmonic foundation, as in the doubled ninth (D) in the second full measure of the example, the E/F clash in mm. 3–4, and the doubled major seventh (B) in m. 5. This fifth full measure also includes a striking ascending leap of a minor seventh in the outer voices of the harmonization.

²⁶ See Appendix 1.



Figure 167. “This Heart of Mine,” screenshot.

Of course, this passage is but one example of the continually varied textures that Salinger uses throughout the number as a whole. As stated above, it is indicative of his music’s potential to give voice to that which is not made explicit in the number, in particular the inner life of the characters. Just as the earlier chorus presented a musical–choreographic disjuncture, this musical approach demonstrates another mode through which the arrangement might be read as an undercurrent to the surrounding narrative. Indeed, as framed in this analysis, one is always aware of Salinger’s distinct presence in this number, even though the medium of film lends itself to privileging the visual. Thus, in addition to accessing musical camp through gaudy sonic extravagance, Salinger’s arrangement acts as a coded means of counteracting adversity. This latter point is not meant to suggest intentionality on the part of Salinger to openly defy Alton’s basic concept for the number, but rather to indicate that the readings made possible by musical camp facilitate the proliferation of subversive counter-narratives.

Given this empowering attribute of musical camp in this context, then, the previously described binaries of active/passive, male/female, powerful/powerless begin to break down. By asserting a spectacular performance that exists outside of the visual and narrative economies, Salinger's arrangement creates a new power structure in which both of the dancers' bodies are subsumed into a queerer reality. For instance, whereas the visual awkwardness of the conveyor belt sequence serves to highlight the camp artificiality of Astaire and Bremer's interaction, the musical lavishness both makes fun out of their and Alton's failed pretension and reveals the vitality of a performance in which power is evenly distributed. That is, when bodies are rendered as musical objects, agency is granted to both. Likewise, as seen in the second example, Salinger's arrangement constantly pursues different avenues of performing his characteristic lushness and thus promotes the expression of internalized narratives, whereas the external narrative of the number follows a predictably teleological progression of heterosexual bonding that in itself offers little room for such productive expansion. Astaire and Bremer, whatever the choreography, are bound to this latter progression. What Salinger's arranging style offers is the possibility of musical out-roads from the predetermined outcome of the number. It suggests that this heterosexual pairing need not be the only outcome and, when the number does end with Astaire and Bremer's embrace, it reveals that even this seemingly sincere act is nothing but another segment of a string of performances.

Obviously, "This Heart of Mine" represents only one of many ballad-dance arrangements by Salinger. In order to confirm the widespread significance of Salinger's approach to these numbers, this analysis will consider several more examples from

throughout his mature Hollywood period in roughly chronological order. Next under examination, then, is his arrangement of George and Ira Gershwin's "They Can't Take That Away From Me," from *The Barkleys of Broadway* (Walters, 1949).²⁷ As in "This Heart of Mine," Fred Astaire is one of the featured dancers (as the character Josh Barkley), though here he is paired with his long-time partner Ginger Rogers (as the character Dinah Barkley). As described in Chapter 3, this pairing functions nostalgically both within the film's narrative of the career of the husband-and-wife performing team of Josh and Dinah and in the extra-filmic narrative of the history of Rogers–Astaire numbers at RKO. Chapter 3 also details the multiple ways in which Salinger's arrangement of this number can be read as musical camp, including multiple examples of camp via musical excess and overt stylization.²⁸ Additionally, camp was considered in a broader reading of the number's juxtaposition with Tchaikovsky's Piano Concerto no. 1 in Bb minor, op. 23 (1875) as an example of an attempt to make popular music "pass" as art music, particularly given Salinger's extensive efforts to "gussy up" the Gershwin tune. This analysis seeks to expand upon this initial establishment of the presence of musical camp within the number and more fully investigate its implications in the gender politics at work.

Though Josh and Dinah are technically married from the onset of the film, their professional split functions as a metaphorical split in their personal relationship and results in a literal physical and emotional separation of the two that forms the central

²⁷ Charles Walters, dir., *The Barkleys of Broadway* (Originally released by Metro-Goldwyn-Mayer, 1949. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD. *The Barkleys of Broadway*, conductor's score, 1949 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

²⁸ Cf. Chapter 3, Figures 106–08 and Chapter 3, Appendix 2, Figure 135. Cf. Chapter 3, Appendix 1 for form diagram and lyrics.

conflict of the film. Thus, the trajectory of eventual rapprochement between Josh and Dinah over the course of the film's narrative stands in for the marriage trope. In this context, though it does not immediately result in the full restoration of their partnership, "They Can't Take That Away From Me" acts as a crucial milestone of temporary reconciliation between Josh and Dinah. As previously described, the number is part of an act of deception—conceived and executed by Dinah and Josh's friend Ezra Miller (played by Oscar Levant)—wherein both of them are led to believe that they are going to perform individually at a charity event. In actuality, of course, Ezra simply uses this as a means to get the two of them in the same place and consequently coerces them into performing the number together. Whereas Josh learns of Ezra's trickery ahead of time and knowingly plays along, Dinah is framed as an uninformed, passive actor in the charade. The gendered binaries of activity versus passivity, knowledge versus ignorance, and control versus powerlessness are thus established as overarching premises of the number. As a result, though the lack of a sung performance by Rogers follows the convention of most of her and Astaire's numbers from throughout their performance history, her muteness is nevertheless implicated in this power dynamic. Once again, it is the gendered male actor who is granted a position of authority through his sole vocal agency in the number.

Given the manner in which male authority is literally voiced in the opening of the number, then, the dance itself is inevitably informed by the same constructions of gender. Since Josh is in on Ezra's scheme, the dance is made to function as a reminder primarily to Dinah of her and Josh's professional and sexual compatibility. Dinah thus continues to be construed as passive, even as she dances with and alongside Josh. Their dance follows

a clear arc trajectory, beginning very tentatively, gradually building to a flurry of turns and elaborate footwork, and then returning to more subdued, yet confidently intimate, choreography for the conclusion. As noted in Chapter 3, this dance stands in for the performance that never happened in *Shall We Dance?* (Sandrich, 1937), in which Astaire (as the character Petrov) sang the same song to Rogers (as the character Linda Keene), though no dance followed.²⁹ Indeed, more than any other number in *The Barkleys of Broadway*, “They Can’t Take That Away From Me” most deliberately hearkens back to the Rogers and Astaire films at RKO in its setting, costuming, and choreography. In spite of this, however, this is the number in which Dinah least willingly participates. In a way, the exploitation of audience nostalgia and expectations through the anticipated visual spectacle of their dance attempts to downplay the element of coercion that pervades the number. As shown, though their spectacular dancing bodies appear simultaneously, they are not granted equal agency. Their rapport at the end of the number in fact primarily satisfies Josh and Ezra’s desire for the deceptive plot to work, rather than attending to any of Dinah’s desires. However, Salinger’s arrangement adds an additional layer of spectacle that creates an undercurrent beneath the patriarchal narrative.

In considering the ways in which Salinger’s arrangement can disrupt the narrative in this particular context, it is worthwhile to return to the concept—first introduced in Chapter 3—of the potential for Salinger’s music to access a camp style by occasionally “out-performing” a dance. For example, at the choreographic climax of the number, the arrangement shifts to 12/8 and features a dense texture of multiple countermelodies

²⁹ Mark Sandrich, dir., *Shall We Dance* (Originally released by RKO, 1937. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD.

against the relatively slow-moving melody.³⁰ However, as previously noted, whereas the bodily movements of Astaire and Rogers remain characteristically refined, though active, Salinger's music positively bursts at the seams in its overtly bombastic theatricality. Indeed, Salinger's lush embellishments lend the entire dance portion of this arrangement a notable presence of musical excess in the midst of choreographic restraint.³¹ As in "This Heart of Mine," this approach creates a distinct performance space for Salinger's arrangement. Just as Josh and Ezra utilize the Gershwin song for their own purposes, so too does Salinger appropriate the tune as a mere framework for his stylizations. Significantly, however, Josh and Ezra's approach circumscribes power, while the camp sensibility identified in Salinger's music simultaneously confounds the very structure upon which that power is based.

While Salinger is careful to avoid outright incongruity by modulating the lushness of his arrangement to match the overall mood of a given section of choreography, his performative stylistic presence nevertheless undeniably asserts itself. Indeed, the camp attributes of the music draw attention to performance as such, including the characters' performance of their gendered roles as manifested in dance. When the bodies of the dancers become caught up in this lush musical spectacle and are consequently rendered as musical objects, then, the gender binaries that were so clearly defined by the narrative progression of the number are blurred. Indeed, just as Salinger's music literally fills in the gaps in Gershwin's melody, it might be conceptually thought of as existing in the cracks between these binaries. Within Salinger's queer musical space, Dinah is no longer bound to her passive narrative role and instead becomes an active participant in the performance

³⁰ Cf. Chapter 3, Appendix 2, Figure 135.

³¹ E.g. cf. Chapter 3, Figures 107 and 108.

on an equal plane with Josh. This new space additionally excludes the implied sexism in Ezra's intervention in their relationship, thus further freeing the bodies of the dancers from patriarchal power structures. With power thus displaced, Josh and Dinah's dance shirks the mainstream expectations in favor of the expansive, non-teleological possibilities sonically presented in Salinger's arrangement. The fact that many of Salinger's characteristic musical traits can be identified in mere phrases and gestures plays into this notion that his music constantly challenges new and different boundaries, including the presumed hierarchy of original song over the arrangement.

This music's potential to rupture the narrative is particularly potent in a number such as this one, wherein there is very little visual spectacle beyond the dancing itself. This relatively streamlined aesthetic does not offer nearly as many opportunities for camp readings of the visuals as in other more extravagantly staged numbers, thus further demonstrating the need to probe the musical setting. Of course, the star presence of Rogers and Astaire adds a particular charge to their numbers that typically creates some critical distance between the performance itself and the characters. However, the many close parallels between this particular film's characters and the actor's real life personae cause this distance to shrink considerably. Thus, Salinger's own star turn in his execution of the ballad–dance arrangement does indeed offer a critical point of entry into alternate readings. Indeed, it is his unique stylistic attributes that set this number apart from most other Rogers–Astaire numbers, of which none aspire to the same level of musical complexity and sophistication.

“They Can't Take That Away From Me” is, unsurprisingly, not the only Gershwin ballad to undergo a dance arrangement by Salinger, as he takes a similar—if less

outwardly ostentatious—approach in his arrangement of Gershwin’s “Love is Here to Stay” for *An American in Paris* (Minnelli, 1951).³² This number features the combined talents of Gene Kelly (as the character Jerry Mulligan) and Leslie Caron (as the character Lise Bouvier), a pairing far different than either Bremer and Astaire or Rogers and Astaire. Indeed, generally speaking, Kelly’s muscular athleticism stands in rather distinct opposition to Astaire’s lithe gracefulness. Similarly, Caron’s tangible naïveté in this, her first film, comes off rather differently than the extensive experience of Rogers or even the limited film performance background of Bremer. The film’s narrative highlights the disparity between Kelly and Caron themselves in the casting of Jerry as an outgoing, assertive American and Lise as a shy, reserved Frenchwoman. The narrative positioning of Jerry as the sexual aggressor in their relationship significantly impacts “Love is Here to Stay,” as it is the only number outside of the ending dream sequence in which Jerry and Lise dance together.

This number takes place during Lise and Jerry’s first night out together and functions—more directly than any other numbers considered thus far—as an initial establishment of their sexual compatibility. After Lise hums the opening phrase of the song, Jerry affirms his gendered position of power over her as he states: “Lise, I don’t know if you’re a girl of mystery, or just a still water that doesn’t run deep, but there’s one thing I can tell you: If I’d been around sooner you’d know by now that you’re very pretty. And I’m not making fun with you.” This line not only questions Lise’s

³² Vincente Minnelli, dir., *An American in Paris* (Originally released by Metro-Goldwyn-Mayer, 1951. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2006), DVD. *An American in Paris*, conductor’s score, 1951 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA). Cf. Chapter 1, Appendix 2 for form diagram and lyrics.

intelligence, but also suggests that if Jerry wanted to exert his supposedly superior intellect and “make fun” of her, he could. Additionally, the line advances the notion that Lise, in Jerry’s mind, requires male validation in order to feel physically attractive. The blatant sexism of these lines is intimately connected to the performance of the number, as Jerry immediately begins to sing the opening chorus after delivering them, thus denying Lise any chance at rebuttal. As with the other ballad–dance numbers considered thus far, her muteness is implicated in the construction of gender hierarchy, as she additionally does not sing at all during the number. Aside from this vocal disparity, their bodily movements during this sung chorus also place Jerry in a position of power of Lise. For instance, as Jerry begins to sing, Lise moves away from him and leans against the wall opposite from the ledge where he is sitting. As he continues, however, Jerry makes his way over to Lise and eventually props his forearm on the wall above her head while facing her, thus placing them in very close physical proximity to each other and creating a stance in which he physically looms over her (see Figure 168). It is in this position that Jerry concludes his vocal chorus; however, his posturing and desire to control Lise’s body does not end with the onset of the dance. Indeed, their dance begins with him taking her hands and leading her away from the wall in a gesture that, while gracefully executed, nevertheless exerts his gendered power. Similarly, a few moments later, Lise attempts to move away from Jerry, only for him to catch her hand and draw her back.



Figure 168. “Love is Here to Stay,” screenshot.³³

Though the rest of the dance does not contain as many blatant assertions of male gendered control over voice and body, Jerry’s desire for sexual dominance over Lise does determine the progression of the number, in that the dance sequence ends with their kiss. Of the numbers considered thus far, then, this number’s narrative most directly follows the marriage trope, as this initial sexual encounter lays the groundwork for Jerry and Lise’s pairing at the film’s conclusion. As with “They Can’t Take That Away From Me,” this number eschews any visual spectacle beyond the dance itself. Indeed, very few elements of the visuals, narrative, or the stars themselves lend themselves to camp interpretation. Once again, then, the music provides one of the only viable options for the performance of a subversive undercurrent. The musical subversion of the narrative, however, is rather less conspicuous than in the previously analyzed numbers.

Salinger’s arrangement of “Love is Here to Stay” is much less flamboyant and overtly stylized than in “This Heart of Mine” and “They Can’t Take That Away From Me.”

³³ Screenshot taken from: Minnelli, *An American in Paris*, DVD.

Though his lush style does not result in outright musical excess in this context, the arrangement nevertheless accesses a liminal space through its transformative attitude toward Gershwin's original song and the consequent act of "sophisticating" that song through musical complexity. This is particularly evident in the highly chromatic passage of harmonized string countermelody first analyzed in Chapter 1.³⁴ As previously explicated, Salinger creates a sequence of harmonies that have a great deal of internal dissonance and that either shirk or significantly expand upon Gershwin's original harmonies. Additionally, the near atonality of the melodic contour of each of the five voices in this line stands in clear opposition to the tonal, accidental-free melody against which it is set. The separation of Salinger the arranger and Gershwin the songwriter is thus particularly notable here, not only from a harmonic perspective, but also in terms of the registral separation of melody and countermelody and in the timbral difference between the solo violin and the grouping of the rest of the string section.

This passage also creates a distinction between Salinger's arrangement and Kelly's choreography, particularly from a rhythmic standpoint. That is, whereas Lise and Jerry's various steps and sways largely follow the melody's gently pulsing rhythms and static long notes, the countermelody adopts a highly varied, syncopated rhythmic profile that, for the most part, proceeds independently of the choreography. The orchestra's performance of this passage, however, does not accentuate these syncopations, instead focusing on molding the countermelody into a long, sinuous phrase. While the resultant rhythmic effect is hardly jarring, it nevertheless does clearly contrast with some of the earlier, more closely coordinated portions of the arrangement, particularly the matched

³⁴ Cf. Chapter 1, Appendix 1, Figure 40a, mm. 1–8.

timing of several musical gestures with pauses and hesitations in the dance. Additionally, Salinger's music generally corresponds to the overall character of each given section of the choreography, becoming more subdued for moments of restrictive movement and more ebullient during portions of greater physical activity. Thus, Salinger carefully balances his sonic support of the dancers with his assertion of a unique musical voice that is not inextricably bound to their movements.

By distinguishing his contributions from both the original musical framework and the choreography, then, Salinger's arrangement takes on its own performative presence. As noted in Chapter 3, the expectations of Salinger as Hollywood's "greatest" ballad arranger frames such a performance as a kind of self-reflexivity that can be loosely framed within camp aesthetics. More importantly, as with the other arrangements considered thus far, Salinger appropriates his otherwise marginal position as arranger and uses it as a conduit to make his unique stylistic presence tangible. This queer form of self-empowerment forms a particular tension with this scene, in which Lise is repeatedly dis-empowered. Whereas Jerry seeks to continually control her body by offering only one way—his way—for their relationship to progress, the musical setting proposes that the melody that he sang and the bodily movements that he makes in conjunction with that melody are in fact not the sole options. That is, the slippages between arrangement and original song and arrangement and choreography offer room for Lise's own agency to enter. In such a reading, Jerry's quiet confidence during the musical passage considered above is mirrored in the gently swaying movements of the dance, whereas the writhing countermelody is perhaps a gesture of Lise's conflicted thoughts and desires which the narrative progression of the number has repeatedly invalidated. This is not to say that

those moments when the arrangement does directly mimic the choreography are somehow implicitly supportive of the imposed gender hierarchy, but rather that the points at which Salinger's defiant presence is most keenly felt offer the most potent opportunities for subversive readings. Indeed, when the cracks in the musical and choreographic framework are exposed in such a way, they simultaneously draw attention to the unequal manner in which the narrative constructs power.

Because this and other Salinger arrangements can be read as existing outside the structures of heterosexism, their subversion of the narrative crucially does not entail any kind of dis-empowerment of either of the characters involved in a given ballad-dance number. For instance, in "Love is Here to Stay," the arrangement's act of rendering both Lise and Jerry as musical objects helps to bring parity to their relationship without invalidating their respective characteristics. That is, Jerry remains confidently self-assured and Lise remains introverted and shy, but the connection of these traits to gendered power binaries is disrupted. In musical terms, though Salinger's arrangement creates its own flights of fancy by using Gershwin's tune as a springboard, that tune nevertheless retains its original beauty and effectiveness while simultaneously acquiring some critical distance from the narrative it is appropriated to serve. Similarly, Salinger's addition of musical complexity to the song does not demean its inherent value but rather elevates its already highly respected status. Thus, the "spaciousness" of this analysis allows room for readings that go beyond the original filmic and musical texts while maintaining those originals' overall integrity.

In numbers such as "Love is Here to Stay" and "They Can't Take That Away From Me," this maintenance of an already well-known melody over the course of an

arrangement has the potential to occasionally overshadow Salinger's own unique contributions. Indeed, the generic convention of the performance of a sung chorus before the dance—regardless of any prior fame of the song—tends to privilege the songwriter's melody over the other content of an arrangement. However, when no such sung introduction exists, the possibilities for the blurring of the distinction between songwriter and arranger increase considerably. In order to more fully consider these possibilities and their implications in the musical subversion of filmic narrative, this analysis next considers Arthur Schwartz's "Girl Hunt Ballet," from *The Band Wagon* (Minnelli, 1953).³⁵ More specifically, this investigation will focus solely on the portion of the ballet that most closely reflects the musical qualities of the other ballad–dance numbers in this chapter.

The "Girl Hunt Ballet" is the final number in the "musical-within-a-musical" performed by the protagonists of the film. Briefly, it depicts a Mickey Spillane-style murder mystery, featuring detective Rod Riley (played by film character Tony Hunter, who in turn is played by Fred Astaire), his attempts to solve the crime, and his romantic attraction to "the blonde woman" (played by film character Gaby Gerard, who in turn is played by Cyd Charisse) who seeks his aid at various points in the ballet.³⁶ Within the

³⁵ Vincente Minnelli, dir., *The Band Wagon* (Originally released by Metro-Goldwyn-Mayer, 1953. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD. *The Band Wagon*, conductor's score, 1953 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA).

³⁶ For studies of the "Girl Hunt Ballet" from various psychoanalytic perspectives, see e.g.: Bruce Babington, "Jumping on the Band Wagon Again: Oedipus Backstage in the Father and Mother of all Musicals," in *Musicals: Hollywood and Beyond*, ed. Bill Marshall and Robynn Stilwell (Exeter: Intellect Books, 2000), pp. 31–39. Dana Polan, "It Could Be Oedipus Rex: Denial and Difference in *The Band Wagon*; or; The American Musical as American Gothic," in *Vincente Minnelli: The Art of Entertainment*, ed. Joe McElhaney (Detroit: Wayne State University Press, 2009), pp. 130–153. Arturo Silva, "Vincente Minnelli's Dream of Tony Hunter's *Band Wagon*'s 'Girl Hunt'," *Film Criticism*

sequence of scenes that constitute the ballet, the section of music under consideration here corresponds to the scene set in a subway station. The scene begins with the shadow silhouette of a panting Riley, who has just been attempting to chase after “Mr. Big,” whom he suspects of being the mastermind behind the murder. He then descends to the subway platform, where various thugs periodically appear as they chase and shoot at each other in tightly choreographed fashion. Shortly after Riley arrives on the platform, the blonde woman runs into the frame, slides toward him on her knees, and clutches his leg. At this point, Riley’s voice-over interior monologue states: “There was something about this kid that made you want to protect her...for life” and their ballad-style dance begins. As they dance, the parade of stylized gunfights continues in the background until one of the thugs unsuccessfully tries to shoot Riley, at which point the blonde woman runs away and Riley—after the voice-over states the rather obvious conclusion that “that bullet was meant for [him]”—continues his investigation elsewhere, thus ending this particular scene.

Interestingly, this relatively brief (approximately two-minute) section of music in a ballet that lasts about eleven minutes seems to have been one of the earliest segments written by Schwartz. That is, his piano score for this section (titled “Private Eye Ballet—Fred’s First Dance”) is dated December 15, 1952 and thus predates any other extant musical material related to this number.³⁷ Additionally, this is one of only two sections—the other being Skip Martin’s arrangement of the so-called “Bop Joint Sequence”—that

30/1 (October, 2005): 2–20.

³⁷ *The Band Wagon*, “Private Eye Ballet,” piano score, 1952, Box 15 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

were recorded before filming.³⁸ It seems, then, that this portion of the number served as one of the critical structural pillars around which the rest of the ballet was subsequently created. Indeed, within the constantly shifting musical textures of the ballet as a whole, this segment is clearly identifiable as an autonomous unit that could, theoretically, function in an independent context. As such, it deserves attention within this analytical framework, even though there is no actual sung ballad associated with it in any way. As previously stated, this somewhat unusual case creates a rather ambiguous musical relationship between songwriter and arranger, though the presence of Schwartz's piano score does help to clarify Salinger's own musical enhancements. Additionally, this portion's separate creation establishes Salinger and Schwartz as the primary musical forces at work, whereas much of the rest of the ballet also includes the collaborative efforts of Roger Edens, whose specific contributions are rather more difficult to parse out. Independent consideration of this section (hereafter "Girl Hunt Subway") thus allows for a more streamlined analysis.

As with the other numbers examined thus far, "Girl Hunt Subway" contains a great deal of gendered vocal and body language. Though Rod Riley does not sing at any point in the ballet, his internal monologue is nevertheless the only voice heard throughout. As noted above, the blonde woman's appearance on the subway platform prompts him to voice his desire to "protect" her in a clear establishment of yet another gendered power binary. Throughout their dance, choreographed by Michael Kidd, the relative physical positioning of Riley and the blonde woman further asserts this binary. For instance, as

³⁸ This subway sequence and the "bop joint" sequence were recorded on either January 9 or 10, 1953. The entire ballet was filmed between January 12 and 16. The rest of the music for the ballet was recorded between March 9 and 11, 1953.

previously described, her sliding entrance at the beginning of the scene results in her kneeling at his feet. Then, shortly after their dance begins, the blonde woman attempts a *bourée*-like step, only to collapse into Riley's arms. This trend of the blonde woman's gendered powerlessness continues to manifest in different choreographic ways, as when she performs a split in front of Riley and once again arrives in a position of physical subjugation in relation to him (See Figure 169). Indeed, when read this way, the number's construction of gender binaries is more explicitly rendered in the choreography and performance of the dance than any of the other numbers considered thus far. Thus, even without the sung voicing of desire, the microcosm of the "short romantic dance" nevertheless engages many of the same political issues as its more typical ballad-dance counterparts.



Figure 169. "Girl Hunt Subway," screenshot.³⁹

Unlike "They Can't Take That Away From Me" and "Love is Here to Stay," "Girl Hunt Subway" does not limit the visuals to the dancing couple. As briefly mentioned

³⁹ This and all other screenshots from *The Band Wagon* are taken from: Minnelli, *The Band Wagon*, DVD.

above, the thugs appear in the background throughout the number as they chase and shoot at each other, often incorporating highly stylized, dance-like movements. “Deaths,” when they occur, are particularly melodramatic (See Figure 170). The violent, fast-paced spectacle of the thugs thus forms a comic visual incongruity with the slow, tender movements of the dancers who seem to remain oblivious to most of what goes on behind them. In turn, this juxtaposition creates an entry point for a camp reading of the number. Of course, Michael Kidd was responsible for the choreography of the entire ballet, suggesting that the incongruous camp visuals are an intentional device. Indeed, what this best highlights is the way in which this particular scene and the ballet as a whole knowingly play on the tropes of the pulp fiction murder mystery and film noir genres. Additionally, the temporary placement of Riley and the blonde woman on a different plane of performance from the thugs emphasizes the unreality of their situation. The violence of the gunfight in the midst of their dance also perhaps foreshadows the climactic twist of the ballet as a whole, in that Riley’s shooting of “Mr. Big” reveals that the latter is, in fact, the blonde woman. What the musical aspects of this number provide, on the other hand, is a means to read against the grain of the couple’s dance as an entity unto itself.



Figure 170. “Girl Hunt Subway,” screenshot.

Just as Riley and the blonde woman proceed as though they are totally unaware of the criminal activity behind them, so too does Salinger’s arrangement create a musical setting that does not attempt to evoke the thugs’ movements in any way and instead maintains the ballad affect throughout. This creation of a sonic spotlight on the dancers through MERM (Musically Enhanced Reality Mode) allows for a direct analysis of the music’s potential to subvert the gender politics at work in this particular moment.⁴⁰ Once again, Salinger’s treatment of Schwartz’s framework is not entirely subservient to the visual diegesis and instead expands upon it in such a way that creates yet another layer of performance. However, this framework is somewhat atypical of most numbers that Salinger arranged, in that it is not built around a vocal melody. As seen in the piano score, it is not limited to the relatively narrow ambitus of most popular songs and consequently explores a much wider range than typically feasible (see Figure 175a).⁴¹

⁴⁰ For an explanation of Raymond Knapp’s concept of MERM, see Chapter 4.

⁴¹ See Appendix 1.

The unique distinction between songwriter and arranger that arises out of Salinger's usual characteristic device of creating a contrapuntal texture that is often more melodically expansive than the tune itself thus loses some of its clarity in this context. Additionally, Schwartz's manipulation of register in the piano version closely corresponds to the final arrangement in terms of the creation of a musical climax through melodic register, whereas in most ballad–dance numbers Salinger would himself dictate the registral apex of the arrangement (see Figure 175b).⁴²

In comparison to the other songwriters considered thus far, Schwartz's more direct relationship with this instrumental dance would initially seem to place his musical offerings in an unusually powerful position over Salinger's. As if in response to this, however, Salinger's creation of a lush orchestral texture spares no extravagance and thus nevertheless manages to place his arranging style at the forefront. At the onset of the arrangement, Salinger accompanies the high-register solo cello's opening phrase with a harmonized countermelody in the rest of the strings that adds several dissonances and chord extensions to the original score's already dissonant texture. For instance, Schwartz's first melodic gesture from Bb to C initially creates a major seventh against the bass (Db) before it relaxes into the second half of the measure, at which point the C becomes the third of the underlying Ab⁷ harmony. Salinger's arrangement, however, not only maintains the initial dissonance, but also avoids the tidy resolution in the second half of the measure by sustaining the E from the first half of the measure as it clashes with the F in the harmonic progression and by moving one of the inner voices of the harmonized strings to A, rather than keeping it on G as Schwartz's original score implies. Similarly,

⁴² See Appendix 1.

in the fourth measure of the example, Salinger twice introduces a Bb/A dissonance in the countermelody harmonization as a kind of precursor to the G/G# cross-relation that Schwartz creates in the following measure (Bbb/Ab in the key of the original score).

This characteristically lush approach to harmonization continues in the next phrase, after the arrangement modulates, at which point the melody shifts to the harmonized upper strings and the primary countermelodic activity is taken up by the unison horns. Per usual, Salinger exploits the sonorous middle register of the horns, though he does not immediately bring them into their strident upper register. He also characteristically distinguishes this line from the melody itself through the use of an active and varied rhythmic palette, the judicious mix of diatonic and chromatic movement, and the occasional introduction of new dissonance to the texture, as in the arrival on the seventh (Eb) in m. 10 of the example. However, as the melody ascends to its registral apex in mm. 17–19, so too do the horns—now in the three-part harmony—rise to a piercingly high register. As seen in several other Salinger arrangements, the woodwinds double this horn countermelody, yet the former are drowned out by the timbral prominence of the latter. Additionally, the use of the horns as a sonic calling card draws considerable attention to the arrangement itself, even though the melody does not pre-exist as a vocal piece. This bombastic combination of the high-register, chromatically inflected horns and woodwinds with the even higher unison delivery of the melody in the upper strings lasts but a few moments before the orchestral texture relaxes. Nevertheless, Salinger has made his artistic statement.

This musical climax coincides with the choreographic moment, noted above, at which the blonde woman performs a split in front of Riley. As in “This Heart of Mine,” wherein

some of Salinger's most expansive musical statements took place during the most physically awkward part of the dance, so too does this particular musical-choreographic juncture register as somewhat ironic. That is, the opening of the number suggests that the blonde woman constantly ends up on the floor—or nearly so—because of a physical lack on her part. Though her descent here seems rather more deliberate, there seems to be little narrative reason behind the move besides providing another chance for Riley to be in a physical position above her. Whereas the surface musical affect suggests an overflowing of emotions at this moment, Riley remains still and relatively expressionless. When read in this way, neither the movement of the blonde woman nor the non-movement of Riley reflects the exuberance of the musical accompaniment. Rather, their choreography is structured around the depiction of the blonde woman's inability to be Riley's physical equal and Riley's failure to fully release his emotional inhibitions. Salinger's arrangement thus ironically accompanies these representations of bodily lack with musical abundance.

Though this portion of the number lasts for only a few moments, it is nevertheless representative of the tension that exists between Salinger's arranging techniques and the narrative impetus behind the entire scene. In particular, the constant, yet frequently changing, countermelodic material that begins in the harmonized strings, moves to the unison horns, and then crests in the harmonized horns and woodwinds provides a potent subterranean movement against Schwartz's melodic material and, in turn, the depiction of the blonde woman as weak and in need of Riley's "protection." While Schwartz's contribution to the number is not necessarily complicit with the gender politics at work, Salinger's persistence in incorporating and highlighting his own musical statements takes

on a particularly political charge when viewed in light of typical musical hierarchies. That is, even though the original content was conceived and written expressly for this dance, Salinger still manages to make it his own through his unique stylizations. This re-appropriation of a musical text falls in line with the pattern of camp resistance seen in the previous numbers.

As demonstrated in the above analysis, this dance arrangement is marked by a contrast between a particularly condensed performance of musical excess and the visual manifestation of what the narrative construes as lack. Indeed, the music serves to highlight performance as such. For instance, when the blonde woman enters and supposedly cannot sustain bodily movement, the constant activity and full texture of the arrangement suggests that she is putting on an external act of “helplessness” and is simply manipulating Riley for her own devices. Of course, the ending twist of the entire ballet reveals that this is, in fact, the case. Rather than simply foreshadowing the plot, however, the musical arrangement reveals the larger possibility that the woman could be in a position of power over Riley—a possibility that is not necessarily suggested by the aforementioned visual incongruity between the dancers and the thugs. Put another way, the success with which Salinger manages to assert his agency from a queer, marginalized position optimistically points to an alternate narrative in which other marginalized people might have the opportunity to assert their own agency. Within this alternate narrative, then, the blonde woman becomes more than a stereotypical character from this particular literary/filmic genre and takes control over her own body in defiance of whatever choreographic manipulations are presented on screen.

Of course, this new narrative realm also opens up possibilities for Riley's character. In addition to revealing his hard-boiled, gendered masculinity as little more than a façade, the subversive qualities of the music grant the character space to more freely experience wide swings of emotion. That is, in a relatively short period of time, Salinger's treatment of the musical setting ranges from subdued to wildly exuberant. While this is not necessarily in a direct correlation with the emotions of the characters, the rendering of those characters as musical objects nevertheless offers them access to the aesthetic traits that exist in the music but not in the narrative/visual realm. Thus, the tension between the overt lushness of the music and Riley's performance of cool detachment works to break down the boundaries of normative masculinity. This revised version of masculinity allows for wallowing in the sonic indulgence of Salinger's arrangement, rather than rejecting its seeming incompatibility within a narrative of criminal violence and misogynist power structures. Indeed, the possibility of taking pleasure in the style of the music significantly informs this analysis's take on musical camp and its subversive implications.

The musical numbers considered thus far include a song written expressly for a film ("This Heart of Mine"), pre-existing songs re-appropriated for a new filmic context ("They Can't Take That Away From Me" and "Love is Here to Stay"), and an instrumental piece that is in a ballad style, yet lacks a sung component ("Girl Hunt Subway"). However, a significant portion of Salinger's output during the 1950s involved adapting full Broadway musicals for film.⁴³ Of these, *Brigadoon* (Minnelli, 1954)

⁴³ During this period, Salinger played a significant role in the following film adaptations: *Show Boat* (Sidney, 1951); *Kiss Me, Kate* (Sidney, 1953); *Brigadoon* (Minnelli, 1954); *Kismet* (Minnelli, 1955); *Silk Stockings* (Mamoulian, 1957).

features some of Salinger's most dramatic transformations of the original score, in particular the ballad–dance number “The Heather on the Hill.”⁴⁴ In the original Broadway show, which featured music by Frederick Loewe and lyrics by Alan Lerner, this number appears as a sung duet between the recently acquainted characters Tommy Albright and Fiona MacLaren (played in the original cast by David Brooks and Marion Bell, respectively).⁴⁵ The original plan for the film adaptation was to follow roughly the same structure, in that Tommy would sing the first chorus, Fiona the second, and then they would complete the number “as a duet either vocally or choreographically.”⁴⁶ Indeed, as late as August 1953, there was still a plan in place to use a vocal double, as Cyd Charisse was slated to play Fiona.⁴⁷ However, the production team of the film was faced with the fact that Charisse's co-star, Gene Kelly, though he did his own singing, was also much better known for his dancing. Ultimately, the number was re-framed to play to both of their strengths as Fiona's vocal chorus was cut entirely and replaced with an extended dance sequence that never appeared in the original show.

This revision of the number as dancer-centric rather than singer-centric also opened wide the door for Salinger to step in as arranger and dramatically change the orchestra's role. In Ted Royal's original arrangement for the Broadway production, the orchestra

⁴⁴ Vincente Minnelli, dir., *Brigadoon* (Originally released by Metro-Goldwyn-Mayer, 1954. Burbank, CA: Turner Entertainment Co. and Warner Home Video, 2005), DVD.

Brigadoon, conductor's score, 1954 [No shelf mark] (Warner Bros. Corporate Archive, Burbank, CA). Cf. Chapter 1, Appendix 2 for form diagram and lyrics.

⁴⁵ In the film version, Fiona's last name is changed to Campbell.

Brigadoon opened on March 13, 1947 at the Ziegfeld Theater.

⁴⁶ “Tentative preparation of musical numbers” dated July 10, 1953, based on a script dated May 9, 1952. *Brigadoon* production file, Box 5 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

⁴⁷ The vocal double was Carol Richards.

Musical numbers layout, dated August 13, 1953. *Brigadoon* production file, Box 5 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

unsurprisingly remains in the background throughout as it provides a light, lilting accompanimental texture. Salinger's arrangement, on the other hand, generally creates a much more expansive, grandiose affect, particularly during the dance portion. The drastic re-purposing of Loewe's tune caught the attention of multiple viewers, though the reactions were decidedly mixed. For instance, Alfred Simon's review for *Film Music* states: "Both the tempo and orchestration of 'The Heather on the Hill' are far too sluggish for the gay, light-hearted spirit of the song."⁴⁸ Similarly, a preview card complains of "a rare treat almost ruined by the bombastic 'noise' of potentially lovely music. Head splitting instead of inspirational."⁴⁹ On the contrary, however, a private letter from Catherine Edwards (motion picture editor for *Parents' Magazine* at the time) to Roger Edens compliments the arrangements, claiming: "The score was used much more imaginatively than on the stage, especially in Cyd [Charisse] and Gene Kelly's dancing."⁵⁰

Comparison of this arrangement to his other numbers adapted from Broadway shows reveals that Salinger's approach is not simply a matter of cinema versus stage or the use of a larger orchestra for the film version. For example, many of his arrangements for *Kiss Me, Kate* display an overall fidelity to Robert Russell Bennett's original arrangements, in spite of the different medium and orchestra size. So, too, do some of Salinger's arrangements for *Kismet* retain many of the same traits as Arthur Kay's originals.

Additionally, as demonstrated in the comparison of the *Show Boat* montage in *Till the*

⁴⁸ Alfred Simon, "Brigadoon," *Film Music* 14/1 (September–October, 1954): 19.

⁴⁹ First Preview report, June 4, 1954 (Encino Theater, Encino, CA). *Brigadoon*, previews 1954, Box 1, folder 18 (Vincente Minnelli Papers, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Beverly Hills, CA).

⁵⁰ Letter dated April 13, 1954. *Brigadoon*, production file, Box 5 (Roger Edens Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

Clouds Go By (Whorf et al., 1946) and MGM's full-length version of *Show Boat* (Sidney, 1951) in Chapter 3, Salinger's orchestral flamboyance could vary greatly even within the same medium and with roughly equal forces. The key aspect behind the musical differences between the two versions of this particular number lies, instead, within the larger significance of Salinger's unusually stylized, transformative approach to musical material that most notably informs his ballad-dance arrangements. This is not simply a "beefing-up" of the arrangement through the addition of more instruments, but rather the alteration of the orchestral texture through contrapuntal, harmonic, and orchestrational contributions that profoundly change the sonic landscape of the number. Though it is somewhat difficult to speculate what Salinger's arrangement would have sounded like had it been created for only vocal choruses, the shift in the overall conception of the number to highlight the dancers clearly played to his strengths as well.

Briefly, "The Heather on the Hill" functions as the initial musical establishment of the budding romance between Tommy and Fiona. Much to his relief, Tommy has just learned that the wedding for which the town is preparing is that of Jean, Fiona's sister, and not Fiona herself. Sensing an opportunity to express his feelings toward her, Tommy joins Fiona on an outing to gather heather from the countryside. There, he sings the song to her, and the instrumental portion of the number ensues. The two do not immediately begin dancing together, however, as Fiona makes a few attempts to ignore Tommy's advances and starts to carry on with her task of collecting heather. As she starts to move away, however, Tommy grabs her hand to stay her, after which point they gradually ease into dancing together. Unlike most of the other numbers considered thus far, which make fairly limited use of cinematic space, this dance attempts to give the impression of the

actual outdoors by using multiple locations on the soundstage and by occasionally exploring visual depth through the movement of the dancers toward and away from the camera. Once again, however, the dancers themselves form the primary visual spectacle. By the end of the number, Tommy and Fiona have achieved a new level of emotional and physical intimacy that serves as the springboard for their pairing at the conclusion of the narrative.

Kelly's choreography for this dance, while not overly flashy, does highlight both his and Charisse's athleticism, particularly through its multiple lifts and arabesques. In this sense, it is one of the more choreographically equitable numbers considered thus far. However, many of the same problematic gender binaries—particularly those identified in “Love is Here to Stay”—are still present. Once again, the male character is granted sole vocal agency, even though the song was originally written for both characters. This is a trend throughout the film, as Fiona's part in “Almost Like Being In Love” was additionally excised, and the duet “From This Day On,” though arranged and recorded, was ultimately cut from the film. Indeed, Fiona's only sung number in the final version of the film is “Waitin' For My Dearie.” Thus, the musical and narrative focus shifts drastically toward Tommy, relegating Fiona to a significantly diminished role. Within “The Heather on the Hill” specifically, any of Fiona's actions and presumed desires that do not follow Tommy's plan for their courtship are discredited, just as Lise's are in “Love is Here to Stay.” Indeed, one particular choreographic moment in “The Heather on the Hill” very closely mirrors “Love is Here to Stay,” in that both feature the female character attempting to physically distance herself from the male character early in the dance, only for him to grab her hand and pull her back closer to him. Though “The

Heather on the Hill” does not feature Tommy as aggressively posturing as Jerry in “Love is Here to Stay,” a clear dichotomy of control is nevertheless established. Indeed, Tommy’s status as gendered male, American, urban, and modern places him in a fourfold position of power over Fiona within the narrative.

The rigidity of these narrative structures begins to break down when considering possible camp aesthetics in the visual diegesis. For instance, the conceit that this number takes place in the Scottish “countryside” highlights the blatant artificiality of the soundstage setting. Also, though the choreography is rather athletic, as noted, several of the dancers’ movements are extremely mannered, as in the B section of the final chorus, wherein they both run around the set with arms outstretched (see Figure 171).

Movements such as this were already a cliché in 1954, and audiences were quick to disparage that which they perceived as too “unnatural.” For instance, one preview audience member bemoaned that “the dance numbers were too false” and felt that the dancers “carried themselves as if they were ill.”⁵¹ Ironically, then, the point in the narrative at which the characters are supposed to be at one their most romantically intense moments is undercut by both the artifice of the setting and their bodily movements. Thus, unlike many of the previously analyzed numbers, here the layer of performance that centers on the visual spectacle of the dancers itself accentuates the performance of gender roles.

⁵¹ First Preview report, June 4, 1954 (Encino Theater, Encino, CA). *Brigadoon*, previews 1954, Box 1, folder 18 (Vincente Minnelli Papers, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Beverly Hills, CA).



Figure 171. “The Heather on the Hill,” screenshot.⁵²

With the framework of the heteronormativity thus cracked, the musical arrangement’s own layer of performance all the more easily serves to break down its binaries. For example, the aforementioned B section of the final chorus contains yet another intricate horn passage (first analyzed in Chapter 1) underneath the string melody.⁵³ Tommy and Fiona’s running roughly corresponds to the first four-measure phrase of this section, at which point the primary countermelodic activity is somewhat buried in the impetuous arpeggiation figures in the third horn and cellos. The most active part of the horn countermelody is reserved for the second four-measure phrase, at which point Fiona runs into Tommy’s arms for a dramatic lift (see Figure 172). Thus, one of the most flamboyant sections of Salinger’s arrangement runs the risk of being overshadowed by the outright performativity of the visuals. However, the arrangement’s emphasis on Salinger’s unique, lush style as privileged over Loewe’s musical framework nevertheless maintains a constant presence as a performative undercurrent. As in numbers such as “Niña” and “There’s Beauty Everywhere,” the music is not necessarily the primary spectacle, yet it adds an important extra layer to the camp aesthetic.

⁵² This and all other screenshots from *Brigadoon* are taken from: Minnelli, *Brigadoon*, DVD.

⁵³ Cf. Chapter 1, Appendix 1, Figure 36.



Figure 172. “The Heather on the Hill,” screenshot.

A much clearer distinction between the choreography and Salinger’s arrangement as his own musical statement can be found in the nine-measure transition between Choruses 2 and 3 (see Figure 176).⁵⁴ This section, though loosely based on the musical material of the A sections, demonstrates one of the more extreme cases of Salinger’s stretching of the “acceptable” boundaries of an arranger. That is, Loewe’s original melody is so obscurely cited that this section is almost entirely composed of Salinger’s own musical ideas.

Whereas this approach is relatively common in the composition of background cues for a film, such a forthright discarding of the songwriter’s material in the midst of a musical number represents an unusual circumstance for an arranger.⁵⁵ Indeed, Salinger takes the opportunity to completely saturate the texture with his characteristic lush musical techniques. For example, he places in “melody” in four-part harmony in the upper strings and woodwinds and creates two independent countermelodies in the horns and cellos, respectively. Though these countermelodies are relatively close in register, Salinger distinguishes them both orchestrationally and through the frequent use of three-against-two cross-rhythms, as in mm. 6–8 of the example. In general, this section is characterized

⁵⁴ See Appendix 1.

⁵⁵ Recall the bolero in the midst of “Niña,” considered in Chapter 2.

by dramatic arpeggiation figures throughout the orchestral texture and by the striking harmonic move away from Ab as a tonal center to A, then back again. Whereas this music is constantly bursting with energy, however, the movements of the dancers tend towards the languorous and only occasionally seem to convey the emotional excitement implied by the music. Thus, not only does this section feature Salinger at his most emancipated from Loewe's musical structure, but it also presents an instance in which his sonic gaudiness seems to exist for its own sake, rather than in the direct service of mimicking the choreography.

Though these two examples represent only portions of the arrangement in which Salinger's stylistic excess most obviously comes into play, they nevertheless continue to demonstrate the larger theme of queer musical resistance to hierarchical power structures. Whereas the visual aesthetics of the number open the possibility of a critique of the performance of gender, the musical aesthetics re-contextualize this performance by turning the unreality of Brigadoon into a new reality in which power no longer exists as an imperative. Within this framework of a camp reading of the arrangement, Tommy and Fiona's gendered, cultural, and temporal differences lose their rigidity. As a result, Tommy's various vocal and bodily assertions of his male/American/urban/modern agency are stripped of their potency as manipulative tools and granted a new set of conditions that allow them to exist as acts outside of hegemony. Similarly, Fiona's performance of her female/Scottish/rural/pre-Enlightenment self is opened to the expression of desires that are not bound to these forms of identification and that do not necessarily serve the teleological goals of the narrative. Since the marriage trope in this film is primarily determined by the interactions of these categories, it follows that their

new instability consequently redirects the narrative force off of its preordained path of heterosexual pairing. “The Heather on the Hill” thus becomes a site of the enjoyment of performance as such, rather than a musical means to a heterosexist end.

Conclusion

Though ballad–dance numbers are hardly the only opportunities for musical subversion of the marriage trope, their structural significance within this trope nevertheless warrants their attention as the primary sites of inquiry in this chapter. Indeed, such numbers consistently display some of Salinger’s most extravagant and dynamic arranging techniques that his contemporaries broadly described as “lush” and “sophisticated.” As shown, the significance of his “tunes under tunes” lies in the ability of these contrapuntal, harmonic, and orchestrational contributions to make a unique stylistic imprint on a number that goes beyond merely identifying Salinger’s sonic presence. Rather, the analysis has demonstrated that a camp reading of these techniques is quite versatile and can be applied to a wide variety of visual, choreographic, and narrative contexts. By identifying the ways in which Salinger’s arrangements create their own performative space and render the characters as musical objects, such a reading creates openings for subversive counter-narratives. As seen, these counter-narratives break down many of the power structures that support the marriage trope, in particular those that are built around gendered binaries. Though dance arrangements are only a portion of the several performative layers at work in these numbers, they nevertheless provide unique, heretofore unexplored points of entry into the critique of the politics that surround ballads, in particular. While musical camp is not the only way in which to read

these arrangements, its clear theoretical possibilities demonstrate its potency as an analytical tool, especially in the case of someone as important to the larger MGM camp aesthetic as Salinger. By considering the tensions between his assertion of a queer musical style in the midst of heterosexist narratives, this chapter shows how Salinger's arrangements stand as emblems of empowerment and resistance to marginalization.

Appendix 1. Musical Examples.

The musical score is for the B section of the Chorus 3 of "This Heart of Mine." It is written for a full orchestra and is in 4/4 time with a key signature of two flats (B-flat major). The score consists of two systems of four staves each. The staves are labeled: Strs. (Strings), W.W. (Woodwinds), Hns. (Horns), and Trbs. (Trumpets). The music features a variety of melodic lines, including triplets and sixteenth-note passages. The first system includes a woodwind solo in the second staff, which is highlighted by a box. The second system continues the orchestral texture with various instrumental parts.

Figure 173. "This Heart of Mine," Chorus 3, B section.

The musical score is for the Chorus 5, second A section of "This Heart of Mine." It is written in 3/4 time and consists of two systems of three staves each. The top staff is labeled "Strs.+WW." and the bottom staff is labeled "Hn.+Trb.".

The first system contains measures 1 through 6. The second system contains measures 7 through 12. The music features a mix of chords and moving lines, with some measures highlighted by boxes.

Figure 174. "This Heart of Mine," Chorus 5, second A section.



The image displays a piano score for the piece "Girl Hunt Subway". The score is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The measures are numbered 21, 25, 28, and 31 at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. The piece concludes with a double bar line at the end of measure 31.

Figure 175a. “Girl Hunt Subway,” piano version.

Vlc. solo

Str.

Bsn.

B.Cl.

Hp.

5

Str. only

The image displays a musical score for the piece "Girl Hunt Subway," specifically measures 16 through 19. The score is written for a large ensemble, including strings, woodwinds, brass, and keyboard instruments.

Measure 16: The score begins with a complex melodic line in the upper staves, featuring triplets and sixteenth-note runs. The lower staves provide harmonic support with chords and moving lines. Annotations include "Hp." (Harp) and "Vlc.+Bsn." (Violoncello and Bassoon).

Measure 17: The melodic line continues with more intricate phrasing. The lower staves show a mix of sustained chords and moving bass lines. Annotations include "Hp." and "Vlc. solo" (Violoncello solo).

Measure 18: This measure features a prominent melodic line in the upper staves, with a boxed-in section in the third staff. The lower staves provide a rhythmic and harmonic foundation. Annotations include "Vns." (Violoncello), "Vla.+Hn.+Trb.+Vlc." (Viola, Horn, Trumpet, and Violoncello), and "Str. only" (Strings only).

Measure 19: The score concludes with a final melodic phrase in the upper staves and a sustained harmonic texture in the lower staves. Annotations include "Hp." and a double bar line indicating the end of the section.

Figure 175b. "Girl Hunt Subway," final version.

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes staves for Vns.+Va. +WW., Bells+Cel., Hns., Trbs.+Cls., Vlc., and Bass+B.Cl. The second system includes staves for Cel.+Hp. and continues the musical themes. The score features a variety of musical notations, including triplets, sixteenth-note runs, and complex chordal structures. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

Figure 176. “The Heather on the Hill,” transition from Chorus 2 to Chorus 3.

Conclusion

Ultimately, this dissertation calls for a new way of hearing musicals. As demonstrated, the concept and experience of musical camp relies on a mode of listening and analysis that looks beyond the surface of musical arrangements by acknowledging the stylistic significance of the contrapuntal, harmonic, and orchestrational details therein. Indeed, the various considerations of the queer performativity of Conrad Salinger's music through the lens of camp have confirmed the latter's efficacy as a compelling method of inquiry in this field. That is, this framework is clearly a powerful tool for bringing Salinger's gay subjectivity, his musical style, and the larger aesthetic practices within MGM film musicals into conversation with one another. By looking at musical arrangements in this novel manner, this dissertation opens a wide diversity of investigative possibilities that have the potential to disrupt, subvert, and otherwise problematize various cultural tropes, as seen especially in the final two chapters. Such a contribution not only fills significant gaps in literature regarding American musical theater, MGM film musicals, and queer musicology, but also accomplishes the rather basic—yet imperative—task of bringing Salinger into larger scholarly conversations and thus granting him and his music the attention they have long deserved.

As shown, Salinger was an integral part of creating the larger camp aesthetic that has come to be so closely associated with MGM musicals. Of course, he was certainly not the only historical figure to engage in camp aesthetics through music, even within the specific purview of the Freed Unit. In this regard, future extensions of this project will doubtless need to probe the entire social and artistic milieu of "Freed's Fairies" much further. However, as has been stated previously in this dissertation, camp's particular

historical significance to this group does not necessarily mean that it is the only way in which to read Salinger's musical output. Those who have come to this dissertation looking for an emphasis on his subtler arranging techniques have obviously come away disappointed. This is not to say that this aspect of his musical voice is something to be ignored, however. Rather, it is the hope of the author that future scholars will be able to look at Salinger's engagement with musical camp as a kind of counterpoint to his other stylistic traits.

As noted in the Introduction, the field of musicology itself is only beginning to foray into explicit investigations of music and camp. Beyond its most obvious relevance to the Freed Unit, it is intended that the concept of musical camp—and the new listening/analytical practices it promotes—can be extrapolated to be a tool for queer readings of music across milieus and genres. For instance, the focus on composing, arranging, and orchestrating as potentially performative acts may very well aid in developing an entirely new vocabulary for music that does not necessarily intersect with or create a camp aesthetic. Indeed, such work would undoubtedly aid in the growing—and much needed—intersectionality between performance studies, theater studies, and musicology. Regarding this last point, it is worth re-iterating the sentiment that this dissertation is meant to have inter-disciplinary appeal, in spite of its considerable reliance on musical examples. Though many other fields have a much longer history of investigating camp than musicology does, the ideas developed here nevertheless demonstrate camp's continued relevance as a subject of scholarly study and point towards new ways of engaging with camp that can be taken up by any discipline.

Aside from the need for further work on Salinger specifically, the overall dearth of scholarship regarding other arrangers and orchestrators presents another clear void that demands serious investigation. Indeed, the rich musical outputs of such musicians in jazz and dance bands, on Broadway, and in Hollywood present a massive trove of potential sources for future musicological, theatrical, sociological, and other research. For instance, both the scholarly and mainstream communities would benefit greatly from in-depth studies of such luminaries as Robert Russell Bennett, Hans Spialek, Ray Heindorf, Edward Powell, Axel Stordahl, and Jonathan Tunick, to name but a few. Though the work of Steven Suskin and Dominic Symonds provide excellent starting points for Broadway-related projects, the opportunities for expansion are numerous.¹ Regarding MGM specifically, this dissertation has already called attention to the need for further research on Roger Edens and Kay Thompson. Indeed, an account of the MGM music department in general is vital to this field as it moves forward. Even more productive, perhaps, would be a comparative study of the various Hollywood music departments, particularly during the studio era, in which they all maintained relatively stable contractual staffs and thus created unique musical identities. Such a project could potentially use the work of this dissertation as a starting point for considering Salinger's significance to the so-called "MGM sound"—a term which, like "lushness," has been bandied about without much consideration of its actual musical implications.

¹ Steven Suskin, *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations* (New York: Oxford University Press, 2009). Dominic Symonds, "Orchestration and Arrangement: Creating the Broadway Sound," in *The Oxford Handbook of the American Musical*, ed. Raymond Knapp, Mitchell Morris, and Stacy Wolf (New York: Oxford University Press, 2011), 266–80.

Given the overwhelming enthusiasm shown by various MGM aficionados and current members of the film industry toward this dissertation—in particular its attempts to bring wider recognition to Salinger as a particularly compelling historical figure—it is clear that the implications extend beyond future scholarly work. For example, the current residents of Salinger’s childhood home in Brookline, Massachusetts have asked if there is to be a filmed documentary of his life. Should more details of his personal life arise, this is indeed an enticing possibility, particularly given the opportunity it would provide to grant Salinger far wider exposure than this dissertation could ever hope for. Additionally, given the increasing recognition of the aforementioned reconstructions, concert tours, and recording projects of John Wilson, perhaps one day at least some of this music might be officially made into critical performance editions. While this might seem initially unnecessary for the long-term preservation and continued exposure of this music, it should be noted that the majority of the Hollywood film music repertoire relies on the solvency of its parent companies to remain in existence—recall from the Introduction that MGM quite literally threw away many scores from classic films merely to save money and space in the 1960s. Finally, the increasing amount of behind-the-scenes material—such as bonus audio tracks and commentaries by film historians—on recent DVD releases of classic film musicals demonstrates the public’s growing interest in the contributions of members of the respective creative teams that have previously gone either unnoticed or unacknowledged. While the details of this dissertation will likely never make it onto a “Special Features” menu, it nevertheless shares the spirit of such features in empowering viewers to connect with films in unique and meaningful ways.

Conrad Salinger Biography Appendix



The life of Conrad Salinger, as with many individuals whose careers were centered in Hollywood, is indelibly plagued with hearsay and gossip. While these forms of cultural communication can sometimes lead to productive discourses, too often they serve to only obscure and inaccurately represent a person's life. For this reason, this brief biography focuses on those events and details of Salinger's life for which there is either direct documentary evidence or multiple, reliable secondary accounts. Regarding any lingering points of ambiguity that remain unsolved as of this writing, this appendix will present all available accounts, however disparate, with the hope that future scholars might be more successful at presenting a truly complete biography of Salinger.

Conrad Salinger's father, Joseph Salinger, was born in 1861 in New York, NY to Benjamin and Josephine Salinger. His mother, Clara Conrad, was born in 1868 in Salem, MA to David and Hannah Conrad. Rabbi Solomon Schindler married Clara and Joseph on June 11, 1891 at the Hotel Brunswick in Boston. In 1894 they moved to Coolidge St. in Brookline, MA, next door to Clara's brother Sidney. Their close connection to Clara's family was more than geographical, as Joseph's occupation as a lace distributor was clearly related to the Conrad family business of ladies' furnishing goods. The Salingers had two children: Conrad's older brother, Richard, was born in 1896, and Conrad himself (hereafter "Salinger") was born on August 30, 1901.

Salinger attended Edward Devotion School in Brookline for his first eight years of education before attending Brookline High School. Upon his graduation in 1919, Salinger entered Harvard College. Interestingly—given his ultimate career trajectory—his application indicates that he intended to study of general course of English, French, a Science, and Latin, with a plan to go into business upon graduation. Indeed, his first year at Harvard follows this plan, as he took courses in English, French, German, History, and Physical Training. His formal musical training at Harvard did not begin until the following year (1920–21), when he took Appreciation of Music with Walter Spalding, then chair of the music department. During his junior year (1921–22), his musical studies included Harmony with Archibald Davison and a course on D'Indy, Fauré, and Debussy.¹ Salinger then rounded out his music education at Harvard in his senior year (1922–23),

¹ It is unclear as to who taught this course when Salinger was enrolled. During this period in the Harvard Music Department's history, William Heilman typically taught this course; however, Heilman was on leave during the 1921–22 academic year.

taking Advanced Harmony and the Life and Works of Beethoven with Spalding, and Counterpoint with Davison.²

Salinger also began to delve into theatrical endeavors in his second year at Harvard, when he acted in the Harvard Dramatic Club's production of Maurice Maeterlinck's one-act play *The Blind* in the spring of 1921.³ He also acted as property man for the Dramatic Club's production of the Japanese Noh play *Hagoromo* the following fall and was officially elected as a member of the club's acting department that same semester.⁴ In the spring of 1922, Salinger began to take part in the so-called 47 Workshop, with which he played the part of Robert Bushnell Pierrot in James Mahoney's *The Mourner* and, in the spring of 1923, with which he played Deacon Ikey Meyers in Roscoe Brink's *Catskill Dutch*—the workshop's first publicly performed work.⁵ Also in the spring of 1923, Salinger acted as Monsieur de Talleyrand in the Dramatic Club's production of Sacha Guitry's *Béranger*.⁶ Aside from their usual performances in Cambridge, the club gave eight additional performances of the play at the Comedy Theatre at 110 W. 41st St. in

² All information regarding Salinger's primary, secondary, and college education is from his Harvard student files, which include, among other things, his official transcript and application. Salinger, Conrad, Student Folder, UAIII 15.88.10 1890–1968, Box 4340 (Harvard University Archives, Cambridge, MA). Salinger, Conrad, Study Card, UAIII 15.75.12 1920–1927, Box 17 (Harvard University Archives, Cambridge, MA).

The titles and instructors of the various courses have been determined by cross-referencing the course numbers from his transcript with the department information in: Elliot Forbes, *A History of Music at Harvard to 1972* (Harvard University: Department of Music, 1988).

³ "Pick Casts for Three Dramatic Club Plays," *The Harvard Crimson* (May 7, 1921).

⁴ "Cast for Japanese 'Noh' Play Selected," *The Harvard Crimson* (November 9, 1921).

"Dramatic Club Elects Fourteen," *The Harvard Crimson* (December 19, 1921).

⁵ "Announce Casts for Four Workshop Plays," *The Harvard Crimson* (April 8, 1922).

"'Catskill Dutch' will have Public Production with Experienced Cast," *The Harvard Crimson* (February 15, 1923).

⁶ "Modern Stage Methods to Feature Dramatic Club Plays Next Week," *The Harvard Crimson* (April 4, 1923).

New York City.⁷ Their performance even received a review in the *New York Times*, which praised Salinger's performance as a "substantial dramatic portrait."⁸ Salinger's theatrical career at Harvard was not limited to acting, however, as he also found ways to incorporate his musical interests by providing music for the Dramatic Club's production of Leonid Andreyev's *The Life of Man* in December of 1922 and by acting as one of the composers and lyricists for the Hasty Pudding Society's production of an original work, *Take a Brace*, in the spring of 1923.⁹ Salinger's contributions did not go unnoticed by the music department; indeed, in his retrospective account of the musical activities at Harvard, Spalding cites Salinger as one of the students associated with the Hasty Pudding Society to have "shown a distinct ability for music of this type [by a number of collaborators]."¹⁰

Upon graduating Harvard in the spring of 1923, Salinger did not enter into a career in business as his application had indicated. Rather, he followed the example of many young American musicians at the time and traveled to Paris for further musical studies. He left for Paris in June 1923, accompanied only by Clara, as Joseph had died in December 1922.¹¹ Salinger's actual studies in Paris, however, are points of ambiguity that require a brief pause from his life's narrative in order to lay out all of the many varying accounts that exist. The only document from Salinger's lifetime that specifically

⁷ "Dramatic Club will be in New York Tomorrow," *The Harvard Crimson* (April 14, 1923).

⁸ John Corbin, "The Harvard Dramatic Club," *The New York Times* (April 20, 1923).

⁹ "'Catskill Dutch'," *The Harvard Crimson* (February 15, 1923).

"'Take a Brace' to be Hasty Pudding Show," *The Harvard Crimson* (March 27, 1923).

¹⁰ Walter Raymond Spalding, *Music at Harvard: A Historical Review of Men and Events* (New York: Coward-McCann, Inc., 1935), p. 242.

¹¹ The information regarding this and all other overseas travel by Salinger is taken from a combination of records from ships entering New York from foreign countries and of passenger lists from ships leaving and entering the United Kingdom. These records are available on: www.ancestrylibrary.com.

mentions his Paris studies is his brief biographical sketch provided on the cover of the 1957 Verve album *A Lovely Afternoon*, for which he wrote the arrangements (see below). This sketch claims that he studied with Paris Conservatory professor André Gédalge for six years. However two points complicate this claim: First, Gédalge died in 1926, meaning that Salinger would have been able to study with him for only about three years. Second, the Paris Conservatory does not have any record of Salinger's enrollment, a fact which certainly does not preclude his private study with Gédalge but which makes the tracing of his studies all the more difficult.

Another account of Salinger's Paris studies comes from Johnny Green, in an interview for Donald Knox's book on *An American in Paris* (Minnelli, 1951), wherein he claims that Salinger studied with Gédalge and that he specifically did not study with Nadia Boulanger, as many Americans did.¹² Unfortunately, most subsequent accounts either directly contradict the information provided by the record cover and Green or introduce additional information that is not supported by any kind of direct evidence. To summarize: Hugh Fordin claims that Salinger studied with Nadia Boulanger and Maurice Ravel—this idea is repeated by William Mann.¹³ Conversely, Gary Mamorstein claims that Salinger studied with Paul Dukas and Charles Koechlin, and Richard Hindley speculates that he studied some with Ravel in addition to Gédalge.¹⁴ The radio

¹² Donald Knox, *The Magic Factory: How MGM Made An American in Paris* (New York: Praeger Publishers, 1973), pp. 91–92.

¹³ Hugh Fordin, *M-G-M's Greatest Musicals: The Arthur Freed Unit* (New York: Da Capo Press, 1996), p. 101.
William J. Mann, *Behind the Screen: How Gays and Lesbians Shaped Hollywood 1910–1969* (New York: Viking, 2001), p. 277.

¹⁴ Gary Mamorstein, *Hollywood Rhapsody: Movie Music and Its Makers 1900 to 1975* (New York: Schirmer Books, 1997), p. 237.
Richard Hindley, "Conrad Salinger: M-G-M Arranger Supreme" *Journal into Melody* 156 (September 2003): 8–15.

documentary on Salinger's life, produced by Steve Paley, mentions only Gédalge, whereas Peter Daniels—whose article is largely based on Paley's documentary—suggests that he may have additionally studied with Dukas.¹⁵ Unfortunately, the aforementioned lack of primary documentation of Salinger's extended stay in France makes an outright rejection or acceptance of any of these disparate claims impossible as of this writing. What is known is that Salinger's first return to the United States after leaving for France occurred in December 1927. The duration of this stay is unknown, though he clearly returned to France at some point, as the next record of his re-entry into the US from France is from February, 1929. As with the initial journey to Paris, Salinger's mother accompanied him on this return voyage, which was to mark the end of his extended time abroad.

Back in the US, Salinger proceeded to move to New York City, where his first work as a professional musician seems to have been for the Paramount–Publix Theatre Corporation, acting alongside Green as an assistant to musical director Adolph Deutsch.¹⁶ In this capacity, Salinger and Green eventually contributed uncredited arrangements to the Maurice Chevalier vehicle *The Smiling Lieutenant* (Lubitsch, 1931). At some point early in his time in New York, Salinger also began working for the Harms music publishing company, where he initially assisted the renowned Broadway orchestrator Robert Russell Bennett. Eventually, Salinger began to garner his own orchestration assignments, though his first Broadway credits hardly mark the beginning of an

¹⁵ "Salinger," *This Way Out* radio documentary, produced by Steve Paley (Los Angeles, Dec. 18–25, 2000).

Peter Daniels, "Conrad Salinger: The Unsung Hero of the M-G-M Musical, Part 1," *Film Score Monthly (FSM Online)* 15/11 (November 2010): 4.

¹⁶ The qualification "seems to" is included because the only evidence of this claim comes from Green's retrospective recollection, quoted in Knox, *Magic Factory*, pp. 91–92.

auspicious career. The first show to include his orchestrations was the Ed Wynn feature *The Laugh Parade*, which opened at the Imperial Theater on November 2nd, 1931.¹⁷ Unfortunately, Salinger was incorrectly credited in the program as “Henry Sallinger.”¹⁸ Salinger received proper billing in the show that opened the very next day at Chanin’s 46th Street Theater: *Here Goes the Bride*.¹⁹ The show flopped, running for only 7 performances before closing. In his review of the show, Robert Garland criticizes “the Mr. [Johnny] Green who composed it [the original music], the Mr. [Adolph] Deutsch who conducted it, and the Mr. [Conrad] Salinger who arranged it for the orchestra” and goes on to state that “the truth is that the music shares in undistinguishedness [sic] with the libretto, the lyrics and the starred comedians [Clark and McCullough].”²⁰ In spite of the show’s shortcomings, it nevertheless seems to have functioned as a critical point of establishment for Salinger, as he sent a telegram to Green and lyricist Edward Heyman on the day of the show’s out-of-town tryout at the Cass Theater in Detroit, stating: “You have given me the break I needed and a break of the first order.”²¹ Indeed, from this point until his departure from New York in 1938, Salinger regularly received orchestration assignments for Broadway shows.²²

¹⁷ Music by Harry Warren, lyrics by Mort Dixon and Joe Young. Book by Ed Wynn and Ed Preble.

¹⁸ Steven Suskin claims that this is actually a credit for Conrad Salinger. See Suskin, *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations* (New York: Oxford University Press, 2009), pp. 454–55.

¹⁹ Music by John [Johnny] W. Green, lyrics by Edward Heyman. Additional music by Richard Myers. Book by Peter Arno.

²⁰ Robert Garland, “Cast and Miscast,” *New York World-Telegram* (Nov. 4, 1931).

²¹ Telegram dated October 1, 1931. General letters, 1931, Series II.A, folder 413 (Johnny Green Papers, 1920–1991 (MS Thr 542) Harvard Theatre Collection, Houghton Library, Harvard University, Cambridge, MA).

²² See Conrad Salinger Works Appendix for a full list of his Broadway credits.

Besides Green and Deutsch, Salinger worked on Broadway shows with several of his future MGM collaborators, including designer/director Vincente Minnelli, vocal arranger Kay Thompson, dance director Robert Alton, orchestrator/composer David Raksin, and chorus boys/songwriters Hugh Martin and Ralph Blane. During this New York period (1929–38), Salinger traveled to London twice, first in June and July of 1931 and again in March and April of 1935. Little is known about these two trips, except that Salinger did list his occupation on the ships' records as "musical director" and "composer," respectively. It is possible that the first trip was in conjunction with Green, who traveled to England at some point between 1930 and 1932 to write and conduct a musical for British actor Jack Buchanan, according to Green's biographer Greg Gormick.²³ Salinger also took two trips to France during this period—one in 1933 and the other in 1937—about which, unfortunately, nothing is known. Aside from these overseas travels, Salinger supplemented his Broadway orchestration jobs by working as Green's arranging partner on the CBS radio show "Music in the Modern Manner" during 1933–34. According to an article in the *LA Times*, Salinger also acted as assistant to Green for the Packard radio show, on which Green's orchestra appeared with Fred Astaire.²⁴

An invitation to orchestrate the scores of Hollywood film composer Alfred Newman prompted Salinger's initial departure from New York to Los Angeles in 1938. However, Salinger was supposedly displeased with working in the film industry and returned to New York a few months later. This return seems to have also been short-lived, as he soon accepted an offer to arrange music for the Los Angeles radio program of his friend,

²³ Greg Gormick, *I'd Rather Lead a Band* (1978) [unpublished, unpaginated]. Series VII, folder 485 (Johnny Green Papers, 1920–1991 (MS Thr 542) Harvard Theatre Collection, Houghton Library, Harvard University, Cambridge, MA).

²⁴ *LA Times* (February 7, 1937).

Robert Emmett Dolan.²⁵ Upon Salinger's more permanent move back to the Los Angeles area, Edens recruited him for Arthur Freed's fledgling production unit at MGM.²⁶ Indeed, the majority of Salinger's freelance work during his first several years in Hollywood was split between orchestrating Newman's scores at 20th Century-Fox and orchestrating/arranging musical numbers at MGM. In these capacities, Salinger worked on such films as *Drums Along the Mohawk* (Ford, 1939), *The Wizard of Oz* (Fleming et al., 1939), and *Strike Up the Band* (Berkeley, 1940)—his first on-screen credit at MGM.²⁷ Additionally, during this freelance period (1938–43), he occasionally provided orchestrations and arrangements for RKO (e.g. *Citizen Kane*, Welles, 1941), United Artists (e.g. *Foreign Correspondent*, Hitchcock, 1940), Paramount (e.g. *The Major and the Minor*, Wilder, 1942), and Columbia Pictures (e.g. *You Were Never Lovelier*, Seiter, 1942).

Salinger's freelancing came to an end in April 1943, at which point he entered under contract to MGM, where he would remain for the next fifteen years. Though his services were occasionally loaned out to other studios—most notably for 20th Century-Fox's *Centennial Summer* (Preminger, 1946) and Paramount's *Funny Face* (Donen, 1957)—he remained under exclusive contract for the duration of the period between 1943 and 1958. Salinger's first major contributions as a newly permanent fixture of the Freed Unit were to the film *Meet Me in St. Louis* (Minnelli, 1944), for which he arranged and orchestrated

²⁵ This information regarding Newman's and Dolan's recruitments of Salinger and his brief return to New York is from the following: Mamorstein, *Hollywood Rhapsody*, p. 237. Unfortunately, Mamorstein does not provide any primary source documentation, nor is any available at the time of this writing.

²⁶ The notion that Edens specifically sought out Salinger is primarily asserted by Richard Hindley. See Hindley, "Arranger Supreme," pp. 8–15. As with Mamorstein, Hindley does not provide any primary source documentation, nor is any available.

²⁷ See Conrad Salinger Works Appendix for a full list of his filmography.

all of the musical numbers and composed most of the background music cues. From this point forward in his career, Salinger was considered a highly important figure within the Hollywood film music industry. Indeed, the respect already accorded to his music during the mid-1940s is evidenced by the inclusion of his “Halloween Music” from *Meet Me in St. Louis* on a concert of film music at the Hollywood Bowl on August 4, 1945.

Additionally, the *LA Times* review of the concert notes Salinger, Newman, Ernst Toch, and Franz Waxman as those composers on the program whose music was “most interesting.”²⁸

From *Meet Me in St. Louis* until the end of his contract, Salinger acted as the primary arranger for almost all of the Freed Unit’s A-list musicals. In this capacity, he worked on many acclaimed musicals, including *Easter Parade* (Walters, 1948), *The Pirate* (Minnelli, 1948), *An American in Paris*, *Show Boat* (Sidney, 1951)—for which he was nominated for the Academy Award for Scoring of a Musical Picture—*Singin’ in the Rain* (Donen and Kelly, 1952), and *The Band Wagon* (Minnelli, 1953), to name but a few. As one of the most important figures within the Freed Unit, Salinger was part of the so-called “Royal Family,” which also included Edens, Thompson, and music editor Lela Simone. In addition to this core professional and social network, Salinger also threw parties with set decorators Jack Moore and Henry Grace, according to Mann.²⁹

Though Salinger garnered the most acclaim for his abilities in musicals, he did eventually foray into the realm of composing original scores for non-musical films, such as *Carbine Williams* (Thorpe, 1952), *The Scarlet Coat* (Sturges, 1955), and *Gaby* (Bernhardt, 1956). However, none of these endeavors led to a full-fledged career as a

²⁸ *LA Times* (August 6, 1945).

²⁹ Mann, *Behind the Screen*, p. 278.

film composer. Additionally, unlike his colleagues Green, André Previn, and Saul Chaplin, Salinger did not expand his expertise to become a conductor or music director within MGM's music department. Indeed, his unique specialization as an arranger—particularly of ballad numbers—seems to have ultimately worked against him, as evidenced by the following passage from Green's memo to MGM executive Ben Thau:

Salinger does not conduct, nor is he to be considered as full musical director in connection with musical pictures. [...] Salinger does not have [...] multiple versatility and, as a result, lacks [...] general serviceability [...]. This is true despite the combination of his outstanding brilliance in the orchestrating-arranging field and his great competence as a composer of dramatic music.³⁰

According to this document, it seems that Salinger's particular skill set did not match the needs of the studio as it moved away from having a contractual music staff. As a result, MGM allowed his contract to expire in April 1958.

Though Salinger is most known for his work at MGM, his late career included various other musical endeavors. In 1957, Salinger took some time away from MGM to write arrangements for a studio album, produced at Verve Records by Buddy Bregman. This album, titled *A Lovely Afternoon*, features orchestral arrangements of various popular songs, including "Singin' in the Rain," "I Cover the Waterfront," and "The Boy Next Door."³¹ Following his career at MGM, Salinger moved to composing for television, most notably for the CBS series *Bachelor Father*.³² According to Green, however, the high-pressure atmosphere of the world of television composition did not suit Salinger's "inability to cope with tension."³³ Additionally, Salinger acted as one of the arranger-orchestrators on United Artists' *Porgy and Bess* (Preminger and

³⁰ Memo dated February 3, 1958. Memos/letters, Box PR-31A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

³¹ See Conrad Salinger Works Appendix for full track listing.

³² See Conrad Salinger Works Appendix for a list of his television credits.

³³ Knox, *Magic Factory*, pp. 91–92.

Mamouljian, 1959). Before his death in 1962, Salinger did work on one final MGM musical: *Jumbo* (Walters, 1962).

Tracing Salinger's life from a social standpoint presents a particular challenge, in that the Bel-Air fire on November 6, 1961 destroyed his home, including all of his personal papers. Indeed, some of the memos in Salinger's MGM file seem to be the only direct personal statements of his that still exist. For example, his note to Green regarding "camping" has already been reproduced in Chapter 2. Further queer references can be found in the following memo to Green:

Dear Johnny:

You told me that you thought it would be all right for me to get away the 15th [corrected: 16th] of May. It's a strange date because its a Thursday [corrected: Fri.] but if all goes well, I would like to go then for my two weeks with – one week without – and Friday and Saturday, of course, without for that week. After all, a girl needs an extra day or so if she's going to get in lockeoberi [sic] and the pavillon [sic].

Love,
Connetta³⁴

Though it is unclear at this time just what "the pavillon" is, "lockeoberi" is likely a reference to the Locke-Ober French restaurant in Boston, MA. Interestingly, there is a line drawn from the word "lockeoberi" to a handwritten side note, which simply reads: "GET HER!" According to Richard Dyer, this phrase was part of gay male slang, used to indicate that someone is showing off.³⁵ Indeed, according to David Raksin, such slang was part of Salinger's everyday interactions with other people, as he often gave queer nicknames to his coworkers, such as "Beulah" (Green), "Miss Raksin," or, more

³⁴ Memo dated April 10, 1952. Memos/letters, Box PR-31A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA).

³⁵ Richard Dyer, "It's Being So Camp As Keeps Us Going," in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. Fabio Cleto (Ann Arbor, MI: University of Michigan Press, 1999), p. 112.

generally, “dearie.”³⁶ Rather surprisingly, Salinger’s openness regarding his sexuality did not jeopardize his employment at the studio, as demonstrated by the following telegram to Green’s predecessor as head of the MGM music department, Richard Powers:

Richard Powers

Music Dept

Dear Dick as Irene Gallagher and I have received an offer to appear as Miss Malden and Miss Melrose of 1911 in the first act finale at Waldrons Casino will no be able to report for work until Thursday March 18th arriving in morning superchief love and kisses.

Conrad³⁷

The fact that Salinger felt comfortable enough in his position to ask for extra time off from work to presumably perform in drag is certainly a testament to both his talent and the degree to which a relatively uncloseted lifestyle was possible within the confines of MGM.

Unfortunately, Salinger’s flamboyant personality was not entirely shielded from prejudice. As noted in Chapter 2, the high concentration of gay men within the Freed Unit made them the object of slews of homophobic jokes and earned them the pejorative nickname of “Freed’s Fairies.” Worse, Salinger also suffered physical violence because of his sexuality. For example, Green recounts that Salinger “used to get into terrible scrapes, like getting beaten to a pulp by four sailors, but I mean picked up all over the street by ambulance attendants. Terrible.”³⁸ Similarly, Raksin recalls an instance in which Salinger brought a sailor back to his place, only for the sailor to beat him up so

³⁶ Quoted in “Salinger” radio documentary.

³⁷ Telegram dated March 9, 1948. Memos/letters, Box PR-31A (MGM Music Collection, University of Southern California Cinematic Arts Special Collections, Los Angeles, CA). Waldrons Casino-Theatre, a venue for vaudeville and burlesque shows, was located in Boston on Hanover St., near Scollay Square.

³⁸ Quoted in Knox, *Magic Factory*, p. 91.

“unmercifully” that Salinger had to call Sam Hirschfeld, a prominent Los Angeles physician, to come and repair the severe damage done to his face.³⁹

Aside from the constant external threat of verbal and physical abuse, many of his colleagues claim that Salinger also lived on the verge of alcoholism, often getting extremely drunk. Speculations as to why he drank so much vary widely: Leonard Gershe and Mann claim that he was lonely, sad, and frustrated with his supposed inability to attract a handsome boyfriend, whereas Green defends Salinger by claiming that he was, in fact, not an alcoholic and that he “only drank when he wanted to.”⁴⁰ However, descriptions of Salinger that do not focus on his drinking problem are unanimous in their depiction of him as funny, flamboyant, generous, well-dressed, sophisticated, erudite, and well-liked.⁴¹ Sadly, it seems that the darker side of Salinger’s personality ultimately overshadowed these positive qualities, as he committed suicide by taking an overdose of sleeping pills. Salinger’s obituary in the *LA Times* claims that he had been “despondent” after his house burned down.⁴² David White, with whom he lived after the fire, found his body on the morning of June 17, 1962. Very little is currently known about White, except that he and Salinger traveled to France together in 1957, at which time White listed his occupation on the ship’s log as “artist.”⁴³ Curiously, though the obituary cites Salinger’s

³⁹ Quoted in “Salinger” radio documentary.

⁴⁰ Gershe quoted in “Salinger” radio documentary.

Mann, *Behind the Screen*, pp. 277–78.

Green quoted in Knox, *Magic Factory*, p. 91.

⁴¹ See e.g.:

Daniels, “Unsung Hero, Part 2.”

Green, quoted in Knox, *Magic Factory*, p. 91.

Hindley, “Arranger Supreme,” pp. 8–15.

André Previn, quoted in “Salinger” radio documentary.

⁴² “TV Composer Found Dead,” *LA Times* (June 18, 1962).

⁴³ Cf. note 11.

work on *Bachelor Father*, no mention whatsoever is made of his long, illustrious career at MGM.⁴⁴

The fact that someone as important to American film musicals as Salinger was already seemingly fading into obscurity by the time of his death is one of the primary motivations for providing this biographical sketch. Though this summary of Salinger's life admittedly leaves many questions yet unanswered, it hopefully provides an informative backdrop for understanding some of the biographical details that surround the musical output that has been the centerpiece of this dissertation. As previously stated, it also provides groundwork for any future scholarly work on Salinger that seeks to expand the current base of knowledge. Ideally, scholars, aficionados, and casual enthusiasts alike will come to know his story and more fully appreciate the various facets of his life and career.

⁴⁴ "TV Composer."

Conrad Salinger Works Appendix

[NB: Salinger's role in all works listed is as an arranger/orchestrator unless otherwise indicated]

Table 1. Broadway Shows.

Title	Premiere Date	Composer(s)	Lyricist(s)	Book	Notes
<i>The Laugh Parade</i>	Nov. 2, 1931	Harry Warren	Mort Dixon and Joe Young	Ed Wynn and Ed Preble	Incorrectly credited as "Henry Sallinger"
<i>Here Goes the Bride</i>	Nov. 3, 1931	Johnny Green	Edward Heyman	Peter Arno	
<i>Americana</i> (revival)	Oct. 5, 1932	Jay Gorney; Harold Arlen; Richard Meyers; Vernon Duke; Burton Lane	E. Y. Harburg	J. P. McEvoy	
<i>Walk a Little Faster</i>	Dec. 7, 1932	Vernon Duke	E. Y. Harburg	S. J. Perelman and Robert MacGunigle	
<i>Say When</i>	Nov. 8, 1934	Ray Henderson	Ted Koehler	Jack McGowan	
<i>Calling All Stars</i>	Dec. 13, 1934	Harry Akst	Lew Brown	Lew Brown; A. Dorian Otvos; Alan Baxter; Home Fickett; William K. Wells; H. I. Philips	

<i>Fools Rush In</i>	Dec. 25, 1934	Will Irwin	Norman Zeno	Viola Brothers Shore; Richard Whorf; June Sillman; Richard Lewine	
<i>Thumbs Up!</i>	Dec. 27, 1934	James Hanley; Vernon Duke; Henry Sullivan	Ballard MacDonald; Earle Crooker	H. I. Philips; Harold Atteridge; Alan Baxter	
<i>Jumbo</i>	Nov. 16, 1935	Richard Rodgers	Lorenz Hart	Ben Hecht and Charles MacArthur	
<i>Parade</i>	May 20, 1935	Marc Blitzstein and Will Irwin	Marc Blitzstein; Emmanuel Eisenberg; Michael Blankfort; Paul Peters; George Sklar; Kyle Crichton	Paul Peters; George Sklar; Frank Gabrielson; David Lesan	
<i>George White's Scandals [1935]</i>	Dec. 25, 1935	Ray Henderson	Jack Yellen	George White; William K. Wells; Howard A. Shiebler	
<i>Ziegfeld Follies of 1936</i>	Jan. 30, 1936	Vernon Duke	Ira Gershwin	David Freeman	
<i>I'd Rather Be Right</i>	Nov. 2, 1937	Richard Rodgers	Lorenz Hart	George S. Kaufman and Moss Hart	
<i>Hooray for What!</i>	Dec. 1, 1937	Harold Arlen	E. Y. Harburg	Howard Lindsay and Russel Crouse	
<i>Between the Devil</i>	Dec. 22, 1937	Arthur Schwartz	Howard Dietz	Howard Dietz	
<i>Three Waltzes</i>	Dec. 25, 1937	Johann Strauss, Sr.; Johann Strauss, Jr.; Oscar Straus	Clare Kummer	Clare Kummer and Rowland Leigh	

Table 2. Filmography.

[NB: All films listed are at the MGM studio unless otherwise noted]

Title	Release Year	Producer(s)	Director(s)	Composer(s)	Lyricist(s)	Notes/Studio
<i>The Smiling Lieutenant</i>	1931	Ernst Lubitsch	Ernst Lubitsch	Oscar Straus	Clifford Grey	Paramount
<i>Carefree</i>	1938	Pandro Berman	Mark Sandrich	Irving Berlin	Irving Berlin	RKO
<i>The Cowboy and the Lady</i>	1938	Samuel Goldwyn	H. C. Potter; Stuart Heisler; William Wyler	Alfred Newman	N/A	Goldwyn
<i>Alexander's Ragtime Band</i>	1938	Harry Joe Brown	Henry King	Irving Berlin	Irving Berlin	20 th Century–Fox
<i>Love Finds Andy Hardy</i>	1938	Lou Ostrow and Carey Wilson	George B. Seitz	Roger Edens; Mack Gordon; Harry Revel	Roger Edens; Mack Gordon; Harry Revel	
<i>It's in the Stars</i> [short]	1938	Jack Chertok	David Miller	David Snell	N/A	
<i>Listen, Darling</i>	1938	Jack Cummings	Edward L. Marin	James F. Hanley; Al Hoffman; Al Lewis; Murray Mencher; Joseph McCarthy; Milton Ager	See Composers	
<i>Vacation from Love</i>	1938	Orville O. Dull	George Fitzmaurice	Chet Forrest; Edward Ward; Bob Wright	N/A	

<i>Gunga Din</i>	1939	George Stevens	George Stevens	Alfred Newman	N/A	RKO
<i>The Hunchback of Notre Dame</i>	1939	Pandro Berman	William Dieterle	Alfred Newman	N/A	RKO
<i>Day-Time Wife</i>	1939	Raymond Griffith	Gregory Ratoff	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Drums Along the Mohawk</i>	1939	Raymond Griffith and Darryl Zanuck	John Ford	Alfred Newman	N/A	20 th Century–Fox
<i>The Rains Came</i>	1939	Harry Joe Brown and Darryl Zanuck	Clarence Brown	Alfred Newman	N/A	20 th Century–Fox
<i>Wuthering Heights</i>	1939	Samuel Goldwyn	William Wyler	Alfred Newman	N/A	Goldwyn/United Artists
<i>Intermezzo: A Love Story</i>	1939	David Selznick and Leslie Howard	Gregory Ratoff	Max Steiner and Robert Russell Bennett	N/A	Selznick International
<i>Ice Follies of 1939</i>	1939	Harry Rapf	Rheinhold Schünzel	Bernice Petkers	Marty Symes	

<i>The Wizard of Oz</i>	1939	Mervyn Leroy and Arthur Freed	Victor Fleming; Norman Taurog; Richard Thorpe; George Cukor; King Vidor; Mervyn Leroy	Harold Arlen	E. Y. Harburg	
<i>Foreign Correspondent</i>	1940	Walter Wanger	Alfred Hitchcock	Alfred Newman	N/A	Wanger/United Artists
<i>The Westerner</i>	1940	Samuel Goldwyn	William Wyler	Dimitri Tiomkin and Alfred Newman	N/A	Goldwyn/United Artists
<i>The Blue Bird</i>	1940	Gene Markey and Darryl Zanuck	Walter Lang	Alfred Newman	N/A	20 th Century–Fox
<i>Little Old New York</i>	1940	Raymond Griffith and Darryl Zanuck	Henry King	Alfred Newman	N/A	20 th Century–Fox
<i>Earthbound</i>	1940	Sol M. Wurtzel	Irving Pichel	Alfred Newman	N/A	20 th Century–Fox
<i>Four Sons</i>	1940	Harry Joe Brown and Darryl Zanuck	Archie Mayo	Alfred Newman	N/A	20 th Century–Fox

<i>Maryland</i>	1940	Gene Markey and Darryl Zanuck	Henry King	Alfred Newman; David Buttolph; Arthur Lange	N/A	20 th Century–Fox
<i>Yesterday's Heroes</i>	1940	Sol M. Wurtzel	Herbert I. Leeds	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Brigham Young</i>	1940	Kenneth Macgowan and Darryl Zanuck	Henry Hathaway	Alfred Newman; Robert Russell Bennett; David Buttolph; Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Down Argentine Way</i>	1940	Harry Joe Brown and Darryl Zanuck	Irving Cummings	Harry Warren	Mack Gordon	20 th Century–Fox
<i>The Mark of Zorro</i>	1940	Raymond Griffith and Darryl Zanuck	Rouben Mamoulian	Alfred Newman; David Buttolph; Hugo Friedhofer; Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Street of Memories</i>	1940	Lucien Hubbard	Shepard Traube	David Buttolph	N/A	20 th Century–Fox
<i>Youth Will Be Served</i>	1940	Lucien Hubbard	Otto Brower	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Chad Hanna</i>	1940	Nunnally Johnson and Darryl Zanuck	Henry King	David Buttolph	N/A	20 th Century–Fox
<i>Star Dust</i>	1940	Kenneth Macgowan and Darryl Zanuck	Walter Lang	Hoagy Carmichael and Mack Gordon	Mitchell Parish and Mack Gordon	20 th Century–Fox

<i>Tin Pan Alley</i>	1940	Kenneth Macgowan and Darryl Zanuck	Walter Lang	Harry Warren; Archie Gottler; Billy Baskette; Geoffrey O'Hara; Percy Wenrich; Fats Waller; Edwin H. Lamare; Ben Black; Neil Moret; Ted Snyder;	Mack Gordon; Edgar Leslie; C. Francis Reisner; Benny Davis; Geoffrey O'Hara; Edward Madden; Andy Razaf; Edwin H. Lamare; Ben Black; Neil Moret; Harry B. Smith; Francis Wheeler	20 th Century–Fox
<i>Andy Hardy Meets Debutante</i>	1940	J. J. Cohn	George B. Seitz	Nacio Herb Brown; Benny Davis; Milton Ager; Lester Santley	Arthur Freed; Benny Davis; Milton Ager; Lester Santley	First on-screen credit (as “Salinger”)
<i>Strike Up the Band</i>	1940	Arthur Freed	Busby Berkeley	Roger Edens and George Gershwin	Roger Edens; Arthur Freed; Ira Gershwin	First full-name on-screen credit
<i>Little Nellie Kelly</i>	1940	Arthur Freed	Norman Taurog	Roger Edens; Nacio Herb Brown; George M. Cohan	Roger Edens; Arthur Freed; George M. Cohan	
<i>Citizen Kane</i>	1941	Orson Welles and George Schaefer	Orson Welles	Bernard Herrmann	N/A	RKO
<i>You'll Never Get Rich</i>	1941	Samuel Bischoff	Sidney Lanfield	Cole Porter	Cole Porter	Columbia

<i>Hudson's Bay</i>	1941	Kenneth Macgowan and Darryl Zanuck	Irving Pichel	Alfred Newman; David Buttolph; Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Golden Hoofs</i>	1941	Ralph Dietrich and Walter Morosco	Lynn Shores	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Western Union</i>	1941	Harry Joe Brown and Darryl Zanuck	Fritz Lang	David Buttolph	N/A	20 th Century–Fox
<i>Sleepers West</i>	1941	Sol M. Wurtzel	Eugene Forde	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>The Great American Broadcast</i>	1941	Kenneth Macgowan and Darryl Zanuck	Archie Mayo	Harry Warren	Mack Gordon	20 th Century–Fox
<i>Charley's Aunt</i>	1941	William Perlberg	Archie Mayo	Alfred Newman and Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Wild Geese Calling</i>	1941	Harry Joe Brown and Darryl Zanuck	John Brahm	Alfred Newman; Cyril J. Mockridge; David Buttolph	N/A	20 th Century–Fox
<i>Sun Valley Serenade</i>	1941	Milton Sperling and Darryl Zanuck	H. Bruce Humberstone	Harry Warren; Glenn Miller; Joe Garland	Mack Gordon	20 th Century–Fox
<i>Belle Starr</i>	1941	Kenneth Macgowan	Irving Cummings	Alfred Newman; Cyril J. Mockridge; David Buttolph	N/A	20 th Century–Fox

<i>Rise and Shine</i>	1941	Mark Hellinger	Allan Dwan	Ralph Rainger	Leo Robin	20 th Century–Fox
<i>Remember the Day</i>	1941	William Perlberg	Henry King	Alfred Newman	N/A	20 th Century–Fox
<i>Dance Hall</i>	1941	Sol M. Wurtzel	Irving Pichel	Jimmy McHugh; Harry Revel; Ralph Rainger	Harold Adamson; Mack Gordon; Leo Robin	20 th Century–Fox
<i>I Wake Up Screaming</i> [a.k.a. <i>Hot Spot</i>]	1941	Milton Sperling	H. Bruce Humberstone	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Moon Over Miami</i>	1941	Harry Joe Brown and Darryl Zanuck	Walter Lang	Ralph Rainger	Leo Robin	20 th Century–Fox
<i>That Night in Rio</i>	1941	Fred Kohlmar and Darryl Zanuck	Irving Cummings	Harry Warren and Roberto Martins	Mack Gordon; Pedro Barrios; John La Touche	20 th Century–Fox
<i>A Yank in the R.A.F.</i>	1941	Louis F. Edelman and Darryl Zanuck	Henry King	Alfred Newman	N/A	20 th Century–Fox
<i>Ziegfeld Girl</i>	1941	Pandro S. Berman	Robert A. Leonard	Walter Donaldson; Roger Edens; Harry Carroll; Nacio Herb Brown; Edward Gallagher; Al Shean;	Harold Adamson; Roger Edens; Joseph McCarthy; Gus Kahn; Ralph Freed	

<i>Lady Be Good</i>	1941	Arthur Freed	Norman Z. McLeod	George Gershwin; Jerome Kern; Roger Edens	Ira Gershwin; Oscar Hammerstein II; Roger Edens	
<i>The Chocolate Soldier</i>	1941	Victor Saville	Roy Del Ruth	Oscar Straus; Bronislau Kaper; Herbert Stothart	Rudolph Bernauer; Leopold Jacobson; Hugh Stanislaus Stange; Gus Kahn	
<i>Babes on Broadway</i>	1941	Arthur Freed	Busby Berkeley	Burton Lane and Roger Edens	E. Y. Harburg and Arthur Freed	
<i>Lady For a Night</i>	1942	Albert J. Cohen	Leigh Jason	David Buttolph	N/A	Republic
<i>Prelude to War</i>	1942	Frank Capra and Anatole Litvak	Frank Capra and Anatole Litvak	Hugo Friedhofer; Leigh Harline; Arthur Lange; Cyril J. Mockridge; Alfred Newman; David Raksin	N/A	U.S. War Department
<i>Once Upon a Honeymoon</i>	1942	Leo McCarey	Leo McCarey	Robert Emmett Dolan	N/A	RKO
<i>You Were Never Lovlier</i>	1942	Louis F. Edelman	William A. Seiter	Jerome Kern	Johnny Mercer	Columbia
<i>Are Husbands Necessary?</i>	1942	Fred Kohlmar	Norman Taurog	Robert Emmett Dolan	N/A	Paramount
<i>The Major and the Minor</i>	1942	Arthur Hornblow Jr.	Billy Wilder	Robert Emmett Dolan	N/A	Paramount
<i>On the Sunny Side</i>	1942	Lou L. Ostrow	Harold D. Schuster	Leigh Harline; Cyril J. Mockridge; David Raksin	N/A	20 th Century–Fox

<i>Young America</i>	1942	Sol M. Wurtzel	Louis King	Emil Newman	N/A	20 th Century–Fox
<i>Son of Fury: The Story of Benjamin Blake</i>	1942	William Perlberg; Darryl F. Zanuck	John Cromwell	Alfred Newman	N/A	20 th Century–Fox
<i>Castle in the Desert</i>	1942	Ralph Dietrich	Harry Lachman	David Buttolph and Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Rings on Her Fingers</i>	1942	Milton Sperling	Rouben Mamoulian	Cyril J. Mockridge and Leigh Harline	N/A	20 th Century–Fox
<i>Secret Agent of Japan</i>	1942	Sol M. Wurtzel	Irving Pichel	Hugo Friedhofer; Leigh Harline; Cyril J. Mockridge; Alfred Newman	N/A	20 th Century–Fox
<i>This Above All</i>	1942	Robert Bassler and Darryl Zanuck	Anatole Litvak	Alfred Newman	N/A	20 th Century–Fox
<i>Ten Gentlemen from West Point</i>	1942	William Perlberg	Henry Hathaway	Alfred Newman; David Buttolph; Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Thunder Birds</i>	1942	Lamar Trotti and Darryl Zanuck	William A. Wellman	David Buttolph	N/A	20 th Century–Fox
<i>Whispering Ghosts</i>	1942	Sol M. Wurtzel	Alfred L. Werker	Leigh Harline; Emil Newman; David Buttolph; Cyril J. Mockridge	N/A	20 th Century–Fox
<i>The Black Swan</i>	1942	Robert Bassler and Darryl Zanuck	Henry King	Alfred Newman	N/A	20 th Century–Fox

<i>Life Begins at Eight-Thirty</i>	1942	Nunnally Johnson	Irving Pichel	Alfred Newman	N/A	20 th Century–Fox
<i>It Happened in Flatbush</i>	1942	Walter Morosco	Ray McCarey	David Buttolph and Cyril J. Mockridge	N/A	20 th Century–Fox
<i>The Mad Martindales</i>	1942	Walter Morosco	Alfred L. Werker	David Buttolph and Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Manila Calling</i>	1942	Sol M. Wurtzel	Herbert I. Leeds	David Buttolph; Cyril J. Mockridge; David Raksin	N/A	20 th Century–Fox
<i>My Gal Sal</i>	1942	Robert Bassler and Darryl Zanuck	Irving Cummings	Paul Dresser and Ralph Rainger	Paul Dresser and Leo Robin	20 th Century–Fox
<i>The Night Before the Divorce</i>	1942	Ralph Dietrich	Robert Siodmak	Leigh Harline and Cyril J. Mockridge	N/A	20 th Century–Fox
<i>The Pied Piper</i>	1942	Nunnally Johnson	Irving Pichel	Alfred Newman	N/A	20 th Century–Fox
<i>Time to Kill</i>	1942	Sol M. Wurtzel	Herbert I. Leeds	Emil Newman; Cyril J. Mockridge; David Raksin	N/A	20 th Century–Fox
<i>The Undying Monster</i>	1942	Bryan Foy and William Goetz	John Brahm	Emil Newman; David Raksin; Arthur Lange; Cyril J. Mockridge	N/A	20 th Century–Fox

<i>For Me and My Gal</i>	1942	Arthur Freed	Busby Berkeley	George W. Meyer; Roger Edens; Nat Ayer; Harry Carroll; Joseph M. Verges; Percy Wenrich; Fred Fisher; E. Ray Goetz and Henri Christiné; Turner Layton; Chris Smith; Egbert Van Alstyne; Howard Johnson	Edgar Leslie; E. Ray Goetz; Roger Edens; A. Seymour Brown; Harold Atteridge; Jack Mahoney; Joseph McCarthy; Henry Creamer; Jim Burris; Gus Kahn; Sam Lewis; Joe Young	
<i>Panama Hattie</i>	1942	Arthur Freed	Norman Z. McLeod	Cole Porter; Roger Edens; Phil Moore; Walter Donaldson; Burton Lane	Cole Porter; Roger Edens; E. Y. Harburg; Jeni Le Gon; Alfred Legou;	
<i>Kathleen</i>	1942	George Haight	Harold S. Bucquet	Franz Waxman and Roger Edens	Earl K. Brent	
<i>The Fighting Guerillas</i> [a.k.a. <i>Chetniks!</i>]	1943	Bryan Foy and Sol M. Wurtzel	Louis King	Hugo Friedhofer	N/A	20 th Century–Fox
<i>Tonight We Raid Calais</i>	1943	André Daven and William Goetz	John Brahm	Cyril J. Mockridge and Emil Newman	N/A	20 th Century–Fox

<i>The Ox-Bow Incident</i>	1943	Lamar Trotti and William Goetz	William A. Wellman	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Crash Dive</i>	1943	Milton Sperling; William Goetz; Lee S. Marcus; Darryl Zanuck	Archie Mayo	David Buttolph	N/A	20 th Century–Fox
<i>No Exceptions</i> [documentary short]	1943	Eugene R. O’Neil	Robert D. Webb	David Buttolph	N/A	20 th Century–Fox
<i>Hello, Frisco, Hello</i>	1943	Milton Sperling	H. Bruce Humberstone	Louis A. Hirsch; Thomas S. Allen; Harry Warren; Maurice Abrahams; Lewis F. Muir; Percy Wenrich; George Botsford; Richard A. Whiting; Harry von Tilzer; Jean Schwartz; C. W. Murphy; Gus Edwards; James McGavisk; Charles B. Ward; Charles Henderson	Gene Buck; Gus Kahn; Thomas S. Allen; Mack Gordon; Grant Clarke; Joseph McCarthy; Irving Berlin; Dave Radford; Stanley Murphy; William Jerome; Will Letters; William Hargreaves	20 th Century–Fox

<i>Immortal Sergeant</i>	1943	Lamar Trotti	John M. Stahl	David Buttolph	N/A	20 th Century–Fox
<i>The Moon is Down</i>	1943	Nunnally Johnson	Irving Pichel	Alfred Newman	N/A	20 th Century–Fox
<i>Nursery Rhyme Mysteries</i> [short]	1943	John Nesbitt	Edward Cahn	Nathaniel Shilkret and Max Terr	N/A	
<i>Sucker Bait</i> [short; military training film]	1943	N/A	N/A	Nathaniel Shilkret and Daniele Amfitheatrof	N/A	
<i>For God and Country</i> [short; military training film]	1943	N/A	N/A	Sol Kaplan	N/A	
<i>The Kid in Upper 4</i> [short]	1943	[information not available]	[information not available]	Sol Kaplan	N/A	
<i>No News is Good News</i> [short]	1943	N/A	Will Jason	Max Terr	N/A	
<i>Lassie Come Home</i>	1943	Samuel Marx	Fred M. Wilcox	Daniele Amfitheatrof	N/A	
<i>Du Barry Was a Lady</i>	1943	Arthur Freed	Roy Del Ruth	Cole Porter; Roger Edens; Burton Lane	Cole Porter; Roger Edens; E. Y. Harburg; Lew Brown	
<i>Best Foot Forward</i>	1943	Arthur Freed	Edward Buzzell	Hugh Martin and Ralph Blane	Hugh Martin and Ralph Blane	

<i>Girl Crazy</i>	1943	Arthur Freed	Norman Taurog and Busby Berkeley	George Gershwin	Ira Gershwin	
<i>Swing Fever</i>	1943	Irving Starr	Tim Whelan	Sunny Skylar; Sammy Fain; Nacio Herb Brown; Walter Donaldson	Sunny Skylar; Lew Brown; Ralph Freed; Walter Donaldson; Mitchell Parish	
<i>Faculty Row</i> [a.k.a. <i>Young Ideas</i>]	1943	Robert Sisk	Jules Dassin	George Bassman	N/A	
<i>A Guy Named Joe</i>	1943	Everett Riskin	Victor Fleming	Herbert Stothart; Robert Crawford; Fred E. Ahlert; Isham Jones	Robert Crawford; Roy Turk; Gus Kahn	
<i>I Dood It</i>	1943	Jack Cummings	Vincente Minnelli	Don Raye; Sammy Fain; Count Basie; Vernon Duke; Richard Myers; Cole Porter; Johnny Noble;	Gene de Paul; Lew Brown; Ralph Freed; John La Touche; Ted Fetter; Leo Robin	
<i>The Man From Down Under</i>	1943	Robert Z. Leonard and Orville O. Dull	Robert Z. Leonard	David Snell	N/A	
<i>Whistling in Brooklyn</i>	1943	George Haight	S. Sylvan Simon	George Bassman	N/A	

<i>The Cross of Lorraine</i>	1943	Edwin H. Kopf	Tay Garnett	Bronislau Kaper	N/A	
<i>Presenting Lily Mars</i>	1943	Joe Pasternak	Norman Taurog	Burton Lane; Walter Jurmann; Karl Hoschna; Don Swander; June Hershey; Paul Francis Webster; Roger Edens; Julián Robledo; Nacio Herb Brown	E. Y. Harburg; Paul Francis Webster; Otto Harbach; Don Swander; June Hershey; Walter Jurmann; Roger Edens; Dolly Morse; Arthur Freed	
<i>Till We Meet Again</i>	1944	David Lewis	Frank Borzage	David Buttolph	N/A	Paramount
<i>Sunday Dinner for a Soldier</i>	1944	Walter Morosco	Lloyd Bacon	Alfred Newman	N/A	20 th Century–Fox
<i>Greenwich Village</i>	1944	William LeBaron	Walter Lang	Eubie Blake; Isham Jones; Percy Wenrich; Nacio Herb Brown; Harry Warren; John Schonberger	Noble Sissle; Gus Kahn; Jack Mahoney; Leo Robin; Mack Gordon; Malvin Schonberger	20 th Century–Fox
<i>In the Meantime, Darling</i>	1944	Otto Preminger	Otto Preminger	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Ladies of Washington</i>	1944	William Gerard	Louis King	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>No Alternative</i> [short]	1944	[information not available]	[information not available]	David Buttolph	N/A	20 th Century–Fox

<i>Take It or Leave It</i>	1944	Bryan Foy	Benjamin Stoloff	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Winged Victory</i>	1944	Darryl Zanuck	George Cukor	David Rose	N/A	20 th Century–Fox
<i>An American Romance</i>	1944	King Vidor	King Vidor	Louis Gruenberg	N/A	
<i>Meet the People</i>	1944	E. Y. Harburg and Arthur Freed	Charles Reisner	Jay Gorney; Sammy Fain; Clarence Williams; Oliver Wallace; Harold Arlen; Richard Rodgers; Earl K. Brent; Burton Lane	Henry Myers; E. Y. Harburg; Charles Gaines; Oliver Wallace; Lorenz Hart; Earl K. Brent	
<i>Broadway Rhythm</i>	1944	Jack Cummings	Roy Del Ruth	Don Raye; Gene de Paul; Hugh Martin; Ralph Blane; Jerome Kern; Egbert Van Alstyne; Tony Jackson; Ricardo López Méndez; Gabriel Ruiz; George Gershwin; Eddie Munson	Don Raye; Gene de Paul; Hugh Martin; Ralph Blane; Oscar Hammerstein II; Gus Kahn; Sunny Skylar; Ballard MacDonald; Buddy G. DeSylva; Eddie Leonard	
<i>Andy Hardy's Blonde Trouble</i>	1944	Carey Wilson	George B. Seitz	David Snell and Cole Porter	Cole Porter	
<i>Rationing</i>	1944	Orville O. Dull	Willis Goldbeck	David Snell	N/A	

<i>Gaslight</i>	1944	Arthur Hornblow, Jr.	George Cukor	Bronislau Kaper	N/A	
<i>Two Girls and a Sailor</i>	1944	Joe Pasternak	Richard Thorpe	Jimmy McHugh; Gus Arnheim; Harry Tobias; Neil Moret; Ella Fitzgerald; Van Alexander; Margarita Lecuona; Erno Rapee; Sammy Fain; Manuel M. Ponce; Alberta Nichols; Agustín Lara; Johnny Black; José Pafumy; Al DeBru; Irving Taylor; Vic Mizzy; Jimmy Durante; Xavier Cugat; Foster Curbelo; George Stoll; Manuel de Falla; William H. Farrell	Ralph Freed; Gus Arnheim; Harry Tobias; Neil Moret; Ella Fitzgerald; Van Alexander; Margarita Lecuona; Erno Rapee; Mann Holiner; Agustín Lara; Johnny Black; Sammy Gallop; Valencia Castro; Al DeBru; Irving Taylor; Vic Mizzy; Ben Ryan; Jimmy Durante; Harold Adamson; William H. Farrell	

<i>Meet Me in St. Louis</i>	1944	Arthur Freed	Vincente Minnelli	Hugh Martin; Ralph Blane; Kerry Mills; Rosamond Johnson; Nacio Herb Brown	Hugh Martin; Ralph Blane; Andrew B. Sterling; Bob Cole; Arthur Freed	
<i>Thunderhead: Son of Flicka</i>	1945	Robert Bassler	Louis King	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>State Fair</i>	1945	William Perlberg	Walter Lang	Richard Rodgers	Oscar Hammerstein II	20 th Century–Fox
<i>The Spider</i>	1945	Ben Silvey	Robert D. Webb	David Buttolph	N/A	20 th Century–Fox
<i>The Clock</i>	1945	Arthur Freed	Vincente Minnelli	George Bassman	N/A	
<i>Thrill of a Romance</i>	1945	Joe Pasternak	Richard Thorpe	Sammy Fain; Axel Stordahl; Paul Weston; Sy Oliver; Dodo Marmarosa; George Stoll; Guy d'Hardelot; Victor Herbert; Nikolai Rimsky-Korsakov; Ruggero Leoncavallo; Edvard Grieg; Franz Liszt	Ralph Freed; Sammy Cahn; Sid Garris; Earl K. Brent; Richard Connell; Edward Teschemacher; Ralph Blane; Kay Thompson; Henry Martyn Blossom	
<i>Yolanda and the Thief</i>	1945	Arthur Freed	Vincente Minnelli	Harry Warren	Arthur Freed	

<i>Abbott and Costello in Hollywood</i>	1945	Martin A. Gosch	S. Sylvan Simon	George Bassman; Hugh Martin; Ralph Blane	Hugh Martin and Ralph Blane	
<i>Cluny Brown</i>	1946	Ernst Lubitsch	Ernst Lubitsch	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Centennial Summer</i>	1946	Otto Preminger and Darryl Zanuck	Otto Preminger	Jerome Kern	Jack Yellen; Leo Robin; Oscar Hammerstein II; E. Y. Harburg	20 th Century–Fox
<i>Behind Green Lights</i>	1946	Robert Bassler	Otto Brower	Emil Newman	N/A	20 th Century–Fox
<i>Colonel Effingham's Raid</i>	1946	Lamar Trotti	Irving Pichel	Cyril J. Mockridge	N/A	20 th Century–Fox
<i>Johnny Comes Flying Home</i>	1946	Aubrey Schenck	Benjamin Stoloff	David Buttolph	N/A	20 th Century–Fox
<i>Ziegfeld Follies</i>	1946	Arthur Freed	Vincente Minnelli; Lemuel Ayers; Roy Del Ruth; Robert Lewis; Merrill Pye; George Sidney; Charles Walters	Roger Edens; Giuseppe Verdi; Harry Warren; Hugh Martin; Ralph Blane; Philip Braham; George Gershwin	Arthur Freed; Earl K. Brent; Hugh Martin; Ralph Blane; Douglas Furber; Kay Thompson; Ira Gershwin	

<i>Courage of Lassie</i> [a.k.a. <i>Blue Sierra</i>]	1946	Robert Sisk	Fred M. Wilcox	Scott Bradley and Bronislau Kaper	N/A	
<i>The Harvey Girls</i>	1946	Arthur Freed	George Sidney	Harry Warren	Johnny Mercer	
<i>Two Sisters From Boston</i>	1946	Joe Pasternak	Henry Coster	Sammy Fain; Jimmy Durante; Franz Liszt; Charles Previn; Felix Mendelssohn-Bartholdy; Richard Wagner; Léo Delibes	Ralph Freed; Jimmy Durante; Earl K. Brent	
<i>Till the Clouds Roll By</i>	1946	Arthur Freed	Richard Whorf; George Sidney; Vincente Minnelli	Jerome Kern	Oscar Hammerstein II; Edward Laska; Herbert Reynolds; Guy Bolton; P. G. Wodehouse; Buddy G. DeSylva; Otto Harbach; Dorothy Fields; Jimmy McHugh; Ira Gershwin	
<i>Living in a Big Way</i>	1947	Pandro S. Berman	Gregory La Cava	Louis Alter; Isham Jones; Lennie Hayton	Edward Heyman; Gus Kahn	
<i>Dark Delusion</i>	1947	Carey Wilson	Willis Goldbeck	David Snell	N/A	

<i>Good News</i>	1947	Arthur Freed	Charles Walters	Ray Henderson; Roger Edens; Hugh Martin; Ralph Blane	Lew Brown; Buddy G. DeSylva; Roger Edens; Betty Comden; Adolph Green; Hugh Martin; Ralph Blane	
<i>Summer Holiday</i>	1948	Arthur Freed	Rouben Mamoulian	Harry Warren	Ralph Blane	
<i>The Pirate</i>	1948	Arthur Freed	Vincente Minnelli	Cole Porter	Cole Porter	
<i>Alias a Gentleman</i>	1948	Nat Perrin	Harry Beaumont	David Snell	N/A	
<i>The Kissing Bandit</i>	1948	Joe Pasternak	Laslo Benedek	Nacio Herb Brown	Earl K. Brent; Edward Heyman	
<i>Luxury Liner</i>	1948	Joe Pasternak	Richard Whorf	Janice Torre; Fred Spielman; Fritz Rotter; Giuseppe Verdi; Xavier Cugat; Rafael Angulo; Frank Silver; Irving Cohn; Jules Massenet; Candido Dimanlig; L. Wolfe Gilbert; Moïse Simons; Marion Sunshine; Cole Porter; Ernesto de Curtis; Barnett Shaw	Janice Torre; Fred Spielman; Fritz Rotter; Frank Silver; Irving Cohn; L. Wolfe Gilbert; Moïse Simons; Marion Sunshine; Cole Porter; Claude Aveling	
<i>B. F. 's Daughter</i>	1948	Edwin H. Kopf	Robert Z. Leonard	Bronislau Kaper	N/A	

<i>Easter Parade</i>	1948	Arthur Freed	Charles Walters	Irving Berlin	Irving Berlin	
<i>Words and Music</i>	1948	Arthur Freed	Norman Taurog	Richard Rodgers	Lorenz Hart	
<i>The Barkleys of Broadway</i>	1949	Arthur Freed	Charles Walters	Harry Warren and George Gershwin	Ira Gershwin	
<i>The Great Sinner</i>	1949	Gottfried Reinhardt	Robert Siodmak	Bronislau Kaper	N/A	
<i>In the Good Old Summertime</i>	1949	Joe Pasternak	Robert Z. Leonard	George Evans; Leo Friedman; Albert von Tilzer; Harry von Tilzer; Ballard MacDonald; William Tracey; Lewis F. Muir; Harry O. Sutton; Fred Spielman	Ren Shields; Beth Slater Whitson; Junie McCree; Andrew Sterling; Ballard MacDonald; William Tracey; Lewis F. Muir	

<i>That Midnight Kiss</i>	1949	Joe Pasternak	Norman Taurog	Gaetano Donizetti; Franz Liszt; Pietro Mascagni; Peter Ilyich Tchaikovsky; Giuseppe Verdi; Bronislau Kaper; Jerome Kern; Abe Olman; Frédéric Chopin	Felice Romani; Guido Menasci; Giovanni Targioni-Tozzetti; Antonio Ghislanzoni; Francesco Maria Piave; Bob Russell; Herbert Reynolds; Salvatore Cammarano; James Brockman	
<i>On the Town</i>	1949	Arthur Freed	Stanley Donen and Gene Kelly	Leonard Bernstein and Roger Edens	Adolph Green; Betty Comden; Roger Edens	
<i>Sidestreet</i>	1950	Sam Zimbalist	Anthony Mann	Lennie Hayton	N/A	
<i>Stars in My Crown</i>	1950	William H. Wright	Jacques Tourneur	Adolph Deutsch	N/A	
<i>Annie Get Your Gun</i>	1950	Arthur Freed	George Sidney	Irving Berlin	Irving Berlin	

<i>Nancy Goes to Rio</i>	1950	Joe Pasternak	Robert Z. Leonard	Fred Spielman; George Gershwin; Giacomo Puccini; Nora Bayes; Maria Grever; Roberto Martins; George Stoll; Ray Gilbert; Humberto Teixeira; Luiz Gonzaga; Pixinguinha	Earl K. Brent; Ira Gershwin; Guiseppe Giacosa; Luigi Illica; Jack Norworth; Charles Pasquale; Pedro Barrios; John La Touche; Ray Gilbert; Humberto Teixeira; Luiz Gonzaga; João de Barro	
<i>Key to the City</i>	1950	Z. Wayne Griffin	George Sidney	Bronislau Kaper	N/A	
<i>Miniver Story</i>	1950	Sidney Franklin	H. C. Potter	Miklós Rózsa	N/A	
<i>Summer Stock</i>	1950	Joe Pasternak	Charles Walters	Harry Warren	Mack Gordon	
<i>Three Little Words</i>	1950	Jack Cummings	Richard Thorpe	Harry Ruby	Bert Kalmar	

<i>The Toast of New Orleans</i>	1950	Joe Pasternak	Norman Taurog	Nicholas Brodsky; Gaetano Donizetti; Giacomo Puccini; Giuseppe Verdi; Georges Bizet	Sammy Cahn; Gaetano Rossi; Luigi Illica; Giuseppe Giacosa; Francesco Maria Piave; Henri Meilhac; Ludovic Halévy	
<i>Pagan Love Song</i>	1950	Arthur Freed	Robert Alton	Harry Warren	Arthur Freed	
<i>Two Weeks With Love</i>	1950	Jack Cummings	Roy Rowland	Walter Donovan; Lucien Denni; Alfred G. Robyn; James V. Monaco; Al Piantadosi; Gus Edwards; Ivan Caryll; Oscar Straus	Arthur Fields; Roger Lewis; Thomas Railey; William Jerome; Joseph McCarthy; Joe Goodwin; Edward Madden; C. M. S. McLellan; Hugh Stanislaus Stange	

<i>Grounds for Marriage</i>	1951	Samuel Marx	Robert A. Leonard	Bronislau Kaper; David Raksin; Nikolai Rimsky-Korsakov; Harry Da Costa; Henry Ragas; Nick LaRocca; Larry Shields; Tony Sbarbaro; Edwin B. Edwards; Sam Lewis; Joe Young; Ray Henderson; Georges Bizet; Giacomo Puccini	Harry Da Costa; Henry Ragas; Nick LaRocca; Larry Shields; Tony Sbarbaro; Edwin B. Edwards; Sam Lewis; Joe Young; Ray Henderson; Henri Meilhac; Ludovic Halévy; Luigi Illica; Giuseppe Giacosa	
<i>Royal Wedding</i>	1951	Arthur Freed	Stanley Donen	Burton Lane	Alan Jay Lerner	
<i>An American in Paris</i>	1951	Arthur Freed	Vincente Minnelli	George Gershwin	Ira Gershwin	

<i>The Great Caruso</i>	1951	Joe Pasternak	Richard Thorpe	Juventino Rosas; Irving Aaronson; Johann Sebastian Bach; Francesco Paolo Tosti; Giacomo Puccini; Giuseppe Verdi; Pietro Mascagni; Amilcare Ponchielli; Ernesto de Curtis; Ruggero Leoncavallo; Victor Herbert; Charles Gounod; Gaetano Donizetti; Guy D'Hardelot; Friedrich von Flotow; J. Rosamund Johnson	Paul Francis Webster; Gabriele D'Annunzio; Carlo Pepoli; Antonio Ghislanzoni; Luigi Illica; Giuseppe Giacosa; Giovanni Targioni-Tozzetti; Guido Menasci; Arrigo Boito; Francesco Maria Piave; Giambattista de Curtis; Ruggero Leoncavallo; Salvatore Cammarano; Harry B. Smith; Edward Teschemacher; Friedrich Wilhelm Riese; Bob Cole	
<i>Show Boat</i>	1951	Arthur Freed	George Sidney	Jerome Kern	Oscar Hammerstein II	

<i>The Unknown Man</i>	1951	Robert Thomsen	Richard Thorpe	Conrad Salinger	N/A	First full score composed for non-musical film
<i>The Man With a Cloak</i>	1951	Stephen Ames	Fletcher Markle	David Raksin	N/A	
<i>The Belle of New York</i>	1952	Arthur Freed	Charles Walters	Harry Warren	Johnny Mercer	
<i>Singin' in the Rain</i>	1952	Arthur Freed	Stanley Donen and Gene Kelly	Nacio Herb Brown; Roger Edens	Arthur Freed; Betty Comden; Adolph Green	
<i>Lovely to Look At</i>	1952	Jack Cummings	Mervyn LeRoy	Jerome Kern	Dorothy Fields; Otto Harbach; Oscar Hammerstein II; Bernard Dougall	
<i>Carbine Williams</i>	1952	Armand Deutsch	Richard Thorpe	Conrad Salinger	N/A	Composer
<i>Washington Story</i>	1952	Dore Schary	Robert Pirosh	Conrad Salinger	N/A	Composer
<i>The Prisoner of Zenda</i>	1952	Pandro S. Berman	Richard Thorpe	Alfred Newman	N/A	
<i>Desperate Search</i>	1952	Matthew Rapf	Joseph H. Lewis	George Bassman; Mario Catelnuovo-Tedesco; Roger Edens; Bronislau Kaper; Sol Kaplan; André Previn; Conrad Salinger; Nathaniel Shilkret; David Snell; Leith Stevens	N/A	

<i>The Hoaxters</i>	1952	Dore Schary	Herman Hoffman	Julius Fucík; Milton Ager; Alphons Czibulka; Daniel Butterfield	N/A	
<i>Pat and Mike</i>	1952	Lawrence Weingarten	George Cukor	David Raksin	N/A	
<i>Glory Brigade</i>	1953	William Bloom	Robert D. Webb	Lionel Newman	N/A	20 th Century–Fox
<i>The Silver Whip</i>	1953	Michael Abel and Robert Bassler	Harmon Jones	Lionel Newman	N/A	20 th Century–Fox
<i>Dream Wife</i>	1953	Dore Schary	Sidney Sheldon	Conrad Salinger	N/A	Composer
<i>The Band Wagon</i>	1953	Arthur Freed	Vincente Minnelli	Arthur Schwartz	Howard Dietz	
<i>The Affairs of Dobie Gillis</i>	1953	Arthur M. Loew	Don Weis	Jeff Alexander	N/A	
<i>Kiss Me, Kate</i>	1953	Jack Cummings	George Sidney	Cole Porter	Cole Porter	
<i>Tennessee Champ</i>	1954	Sol Baer Fielding	Fred M. Wilcox	Conrad Salinger	N/A	Composer
<i>Seven Brides for Seven Brothers</i>	1954	Jack Cummings	Stanley Donen	Gene de Paul	Johnny Mercer	
<i>Brigadoon</i>	1954	Arthur Freed	Vincente Minnelli	Frederick Loewe	Alan Jay Lerner	
<i>The Last Time I Saw Paris</i>	1954	Jack Cummings	Richard Brooks	Conrad Salinger	N/A	Composer

<i>Deep in My Heart</i>	1954	Roger Edens	Stanley Donen	Sigmund Romberg	Oscar Hammerstein II; Cyrus Wood; Ballard MacDonald; Rida Johnson Young; Otto Harbach; Dorothy Donnelly; Herbert Reynolds; Harold Atteridge	
<i>Tuna Clipper Ship</i>	1955	Otto Lang	[information not available]	Lionel Newman	N/A	20 th Century–Fox
<i>The Battle of Gettysburg</i> [documentary short]	1955	Dore Schary	Herman Hoffman	Adolph Deutsch and Conrad Salinger	N/A	
<i>Hit the Deck</i>	1955	Joe Pasternak	Roy Rowland	Vincent Youmans	Leo Robin; Clifford Grey; Sidney Clare; Irving Caesar; Billy Rose; Edward Eliscu	
<i>It's Always Fair Weather</i>	1955	Arthur Freed	Stanley Donen and Gene Kelly	André Previn; Johann Strauss	Betty Comden; Adolph Green; Roger Edens	

<i>The Scarlet Coat</i>	1955	Nicholas Nayfack	John Sturges	Conrad Salinger	N/A	Composer
<i>Quentin Durward</i>	1955	Pandro S. Berman	Richard Thorpe	Bronislau Kaper	N/A	
<i>Kismet</i>	1955	Arthur Freed	Vincente Minnelli	Alexander Borodin; Chet Forrest; Bob Wright	Chet Forrest; Bob Wright	
<i>Meet Me in Las Vegas</i>	1956	Joe Pasternak	Roy Rowland	Nicholas Brodsky; Peter Ilyich Tchaikovsky; Johnny Green	Sammy Cahn	
<i>Gaby</i>	1956	Edwin H. Kopf	Curtis Bernhardt	Conrad Salinger	N/A	Composer
<i>Fastest Gun Alive</i>	1956	Clarence Greene	Russell Rouse	André Previn	N/A	
<i>High Society</i>	1956	Sol C. Siegel	Charles Walters	Cole Porter	Cole Porter	
<i>Funny Face</i>	1957	Roger Edens	Stanley Donen	George Gershwin	Ira Gershwin	Paramount
<i>Raintree County</i>	1957	David Lewis and Millard Kaufman	Edward Dmytryk	Johnny Green	N/A	
<i>Silk Stockings</i>	1957	Arthur Freed	Rouben Mamoulian	Cole Porter	Cole Porter	
<i>The Big Country</i>	1958	Gregory Peck; Robert Wyler; William Wyler	William Wyler	Jerome Moross	N/A	United Artists
<i>Gigi</i>	1958	Arthur Freed	Vincente Minnelli	Frederick Loewe	Alan Jay Lerner	

<i>Porgy and Bess</i>	1959	Samuel Goldwyn	Otto Preminger and Rouben Mamoulian	George Gershwin	Ira Gershwin	Goldwyn/ United Artists
<i>Jumbo</i>	1962	Joe Pasternak and Martin Melcher	Charles Walters	Richard Rodgers and Roger Edens	Lorenz Hart and Roger Edens	Died mid-production

Table 3. Television Shows.

[NB: Salinger's role for all shows is as composer]

Show Title	Year(s) Contributed	Studio	Episode Title(s)
<i>Wagon Train</i>	1959	NBC	"The Greenhorn Story"
			"The Kate Parker Story"
<i>Markham</i>	1959	CBS	"The Duelists"
			"The Marble Face"
<i>Startime</i>	1960	NBC	"The Young Juggler"
<i>The Slowest Gun in the West</i> [TV movie]	1960	NBC	N/A
<i>Bachelor Father</i>	1960–62	CBS	"Jasper the Second"
			"Kelly Learns to Drive"
			"Trial Separation"
			"Mystery Witness"
			"A Crush on Bentley"
			"Peter Gets Jury Notice"
			"Hilda the Jewel"
			"It Happens in November"
			"How to Catch a Man"
			"Kelly, the Matchmaker"
			"Bentley Cracks the Whip"
			"Bentley and the Big Board"
			"Dear Bentley"
			"Bentley and the Lost Chord"
			"Ginger's Big Romance"
			"Bentley and the Woodpecker"

			“Bentley Goes to Europe”
			“The Greggs in Rome”
			“The Greggs in London”
			“The Greggs in Paris”
			“Encore in Paris”
			“There’s No Place Like Home”
			“Bentley Swims Upstream”
			“A Man Among Men”
			“Peter’s China Doll”
			“Bentley and the Counterspy”
			“Bentley and the Great Debate”
			“Bentley and the Nature Girl”
			“Bentley’s Mad Friends”
			“Hilda Rides Again”
			“Kelly’s Charge Account”
			“Bentley Builds a Pool”
			“Bentley Slays a Dragon”
			“A Favor for Bentley”
			“Kelly Gets a Job”
			“Kelly’s Tangled Web”
			“Bentley’s Barbecue”
			“Drop That Calorie”
			“Kelly’s Graduation”

			"The King's English"
			"Kelly and the Freethinker"
			"Never Steal an Owl"
			"Bentley's Catered Affair"
			"The House at Smuggler's Cove"
			"Peter's Punctured Wedding"
			"Bentley and the Timeclock"
			"Birth of a Song"
			"The Law and Kelly Gregg"
			"Kelly the Yes Man"
			"Gold in Them Hills"
			"How Howard Won His C"
			"Pinch That Penny"
			"Blossom Comes to Visit"
			"Will Success Spoil Jasper?"
			"Strictly Business"
			"The Richest Cat"
			"The Twain Shall Meet"
			"Bentley Goes to Bat"
			"Kelly's Engagement"
			"Kelly, the Home Executive"
			"What Men Don't Know"
			"Bentley Takes It Easy"
			"Boys Will Be"
			"Peter, the Medicine Man"

			“Curfew Shall Not Ring Tonight”
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Miscellaneous

A Lovely Afternoon

Date: 1957

Producer: Buddy Bregman

Studio: Verve Records

Track Listing:

“The Continental” (music by Con Conrad, lyrics by Herb Magidson)

“I Cover the Waterfront” (music by Johnny Green, lyrics by Edward Heyman)

“Long Ago and Far Away” (music by Jerome Kern, lyrics by Ira Gershwin)

“The Boy Next Door” (music and lyrics by Hugh Martin and Ralph Blane)

“Our Love Affair” (music by Roger Edens, lyrics by Arthur Freed)

“That’s Entertainment” (music by Arthur Schwartz, lyrics by Howard Dietz)

“I Concentrate On You” (music and lyrics by Cole Porter)

“Singin’ in the Rain” (music by Nacio Herb Brown, lyrics by Arthur Freed)

“Let’s Fall in Love” (music by Harold Arlen, lyrics by Ted Koehler)

“The Trolley Song” (music and lyrics by Hugh Martin and Ralph Blane)

“I’ve Told Ev’ry Little Star” (music by Jerome Kern, lyrics by Oscar Hammerstein II)

“A Wonderful Guy” (music by Richard Rodgers, lyrics by Oscar Hammerstein II)

References

Archival Materials

Arthur Freed Collection, University of Southern California Cinematic Arts Special Collections (USC CASC), Los Angeles, CA.

The Barkleys of Broadway, picture estimate, 1948. Box 4.

Meet Me in St. Louis, picture estimate, 1943. Box 17.

The Pirate, first preview report. Box 19.

California State University, Long Beach, Long Beach, CA.

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Biography

Stephen Pysnik (b. 1986) graduated *summa cum laude* in 2008 from Ithaca College, where he earned his Bachelor of Music degree with an Outside Field in Biology and received the Dean's Award for the School of Music. He earned his Master of Arts in Musicology from Duke University in 2010 and will graduate from Duke with a Doctor of Philosophy in Musicology in May 2014. While at Duke, Stephen was the recipient of the Graduate School Summer Research Fellowship and the Anne T. and Robert M. Bass Fellowship for Undergraduate Instruction. As part of the latter fellowship, Stephen taught an undergraduate seminar ("Queerness and Camp in the American Film Musical") in fall 2013.

Throughout his life, Stephen has maintained a threefold musical interest in choral singing, musical theater, and trumpet. He currently sings with the Duke Vespers Ensemble, Singers of New and Ancient Music (SONAM), and a local acappella group named The Seven Deadly Bibs. During his time at Duke, Stephen has also performed with the Collegium Musicum (as part of both the chorus and the instrumental consort), the Duke New Music Ensemble (DNME), Duke Jazz Ensemble, the Duke Commencement Band, and the pit orchestras for the Theater Department's productions of *Sweeney Todd* and *Exit the King*. While at Ithaca College, Stephen played trumpet in the Symphonic and Concert Bands, sang with the Choir, Madrigal Singers, Chorus, and Ithacappella, and acted in the cast of the Cornell University Melodramatics' production of *Sweeney Todd*. His other performance credits include the Binghamton Downtown Singers, the Catskill Valley Wind Ensemble, and the Tri-Town Theater's productions of *The Wizard of Oz*, *Into the Woods*, *The Sound of Music*, and *Oliver!*